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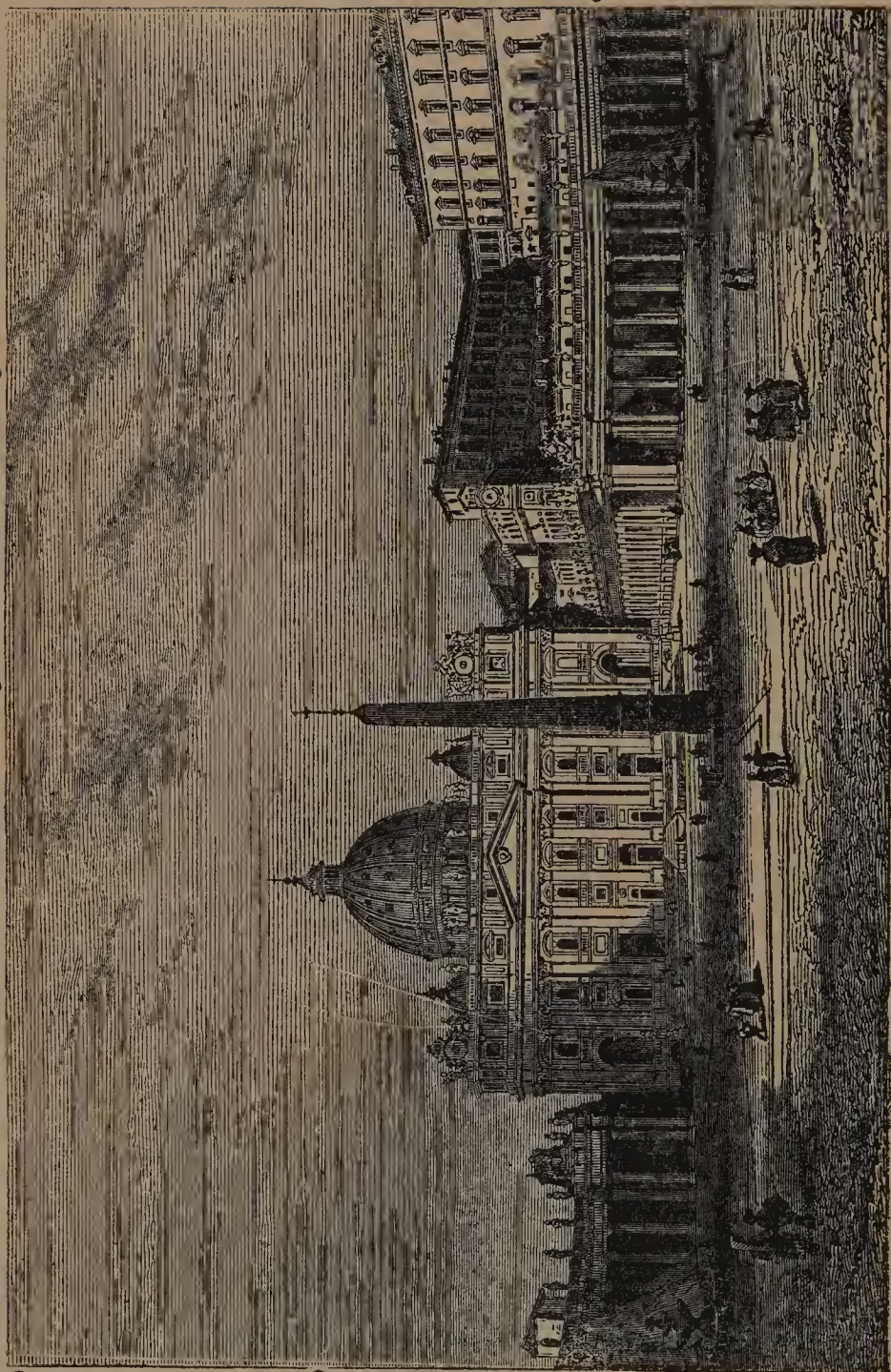












ST. PETER'S, ROME.

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# THE GREAT CATHEDRALS

AND

## MOST CELEBRATED CHURCHES

OF

## THE WORLD. *a*

GIVING THEIR FOUNDERS, PATRONS, BUILDERS, AND ARCHITECTS,

WITH A

COMPLETE HISTORY OF EACH UP TO OUR TIMES;

ALSO,

A DESCRIPTION OF THEIR DIFFERENT STYLES OF ARCHITECTURE,

AND

THE SCRIPTURES, PAINTINGS, ORNAMENTS, AND CEREMONIES OF  
THESE WONDERFUL TEMPLES OF CHRISTENDOM.

BEAUTIFULLY ILLUSTRATED

BY THE MOST EMINENT ARTISTS.

*FOURTH EDITION*

BY

REV. JAS. L. MEAGHER, D.D.

AUTHOR OF "TEACHING TRUTH BY SIGNS AND CEREMONIES," "THE FESTAL YEAR," "THE SEVEN  
GATES OF HEAVEN," "MAN, THE MIRROR OF THE UNIVERSE," "CHRIST'S KINGDOM  
ON EARTH," "THE RELIGIONS OF THE WORLD," "TRAGEDY OF CALVARY,"  
"HOW CHRIST SAID THE FIRST MASS," "WONDERS OF THE UNI-  
VERSE" AND "THE TEMPLES OF THE ETERNAL," ETC.

1923

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# PREFACE.

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THE Great Cathedrals and Celebrated Churches of the world offer to the reader a useful and a fascinating study. The histories of many of them go back beyond the time when the nations and the governments of modern times were born. Emperors, kings, members of royal families, the nobility, the high and the low of ancient and modern times, either built them, worshiped in them, or were carried to their graves from before their altars. These vast buildings stood and looked down on the revolutions, civil and religious, which convulsed society, and which shaped the destiny of nations, or swept harshly by, through many lands, leaving their imprint on the histories of our race. The highest and the holiest aspirations of mankind cluster around these magnificent temples of Christendom. Public events, which left their imprint on nations; assemblies, which were national in their character; meetings which gathered for the enactments of wise laws; the coronation of rulers, which will forever remain in history; the consecration of bishops, who live in the hearts of their people; grand and imposing ceremonies, where the beauties of the ritual were shown forth in all its splendor; all these have taken place, and are still taking place, within the hallowed walls of these magnificent Churches. From the shadows of these buildings came forth laws, canons, statutes and enactments which, as the ages rolled on, shaped and formed the manners, the customs, and the whole civilization of modern times. The true student of the history of former days can see the powerful influences exercised on the human race by these wonderful buildings.

Built for the most part during the Middle Ages, an epoch so belied and calumniated because so little known and understood, these venerable monuments of the past have become the copies after which the most beautiful structures of our times are modeled. These Churches were conceived, planned, built, sculptured or adorned by the greatest geniuses who ever lived; and to-day the tourist, the traveler, the student and the lover of religious art visit these Cathedrals, where they are struck with wonder at their vast proportions, their symmetry of form, their beauty of decoration, as well as the gorgeous splendors of these

Churches. They are the unique buildings of the world. They are decked with a magnificence which the highest flights of the genius of man could impress on them.

All earthly beauty but in a faint way reflects the everlasting splendors and perfections of God, and the forms of grace, of beauty, and of symmetry we see in nature are only faint shadows of the perfections and of the beauties of the great Creator, who impressed his perfections on his creatures. As nature reflects the perfections of God, thus these Churches reflect the magnificent beauties of the ritual, the ceremonies seen within their walls, or the truth preached from their pulpits. The beauties of these edifices, the harmony of their proportions, the magnificence of their carvings, the wonderful sculptures, and the paintings of the great masters, are only so many maternal images of the truths of God revealed to man and treasured up in the Christian religion. (Again, these Churches are, as it were, so many gates of heaven, where the people can contemplate the beauties awaiting them in that abode of bliss.) You see at a glance that in these buildings an inspired hand touched the cold stone, the dull walls, the blank canvas, and breathed into them the flame of a fire divine, and stamped on them those beauties born of God. It is the Genius of Christianity which presided at the founding and at the building of these wonderful Churches.

The architecture of the ancient Greeks and Romans is much studied. Guided by our natural love of beauty, they decorated some of their public buildings with harmonious lines of beautiful architecture. But their structures were without windows, low and small, so that there was only space within for a statue of their god, a tripod, and room for a pagan priest to stand. But the Christian religion created entirely new styles of architecture, and erected buildings which stand the pride of mankind.

The Christians, at first persecuted, could not build churches. They worshiped in the Catacombs, in the fastness of the mountain, or in the secret parts of their houses. When Constantine gave them liberty, they at first copied after the ancients, and took the remains of pagan temples to decorate their Churches. Soon they formed entirely new styles of architecture, and created the Latin, the Greek, the Byzantine, the Lombard, the Saxon, the Romanesque, till at length all the branches of the foregoing culminated in the magnificent Gothic, the queen of the different styles of architecture.

The space crossing at right angles in the old Roman Basilicas gave them the idea of the cross, and this was the origin of the transept after which all churches built in the form of a cross are made. The idea of the ancient Greek Christians was that the vault of heaven was like a great dome, with the throne of God in the zenith, and that gave them the plan of the great dome which we see realized in St. Sophia, Constantinople, and in St. Mark's, Venice. As every truth points to heaven as



the Christian's home, the pointed arch and the decorations of the Gothic style all point heavenward.

But we will leave these descriptions to the body of the work. We would also state that each Church is unique, no one is like another ; each one is distinct, and stands alone with its own peculiar beauty ; each one is a masterpiece. We would also say that we are much indebted to writers who have before our time treated these interesting matters ; but we are especially indebted to the labors of Bourassé, whose words we have sometimes followed, here and there corrected, retrenched or augmented, according to original and deeper researches, undertaken by ourself.

With regard to the Cathedrals and Churches of America, which are much inferior to those of Europe, we are indebted to many old citizens, residents of the different cities we visited, to the papers, and to all from whom we could derive any information. We traveled from place to place, and with few exceptions we were cordially received, and the archives of the churches placed at our disposal. To the prelates, to the clergy, and to the laity, who aided us in obtaining information, we are sincerely thankful. Not only that, but posterity will thank them, for the matters were fast being lost, and they are now for the first time gathered into one volume. We could not write on all the Cathedrals, for there are about eight hundred of them altogether, but we have treated of the most celebrated and the most beautiful of them. We know that this work will upset many old ideas of history in the minds of the people, but we gave the information exactly as we found it stated by the most approved authors.

ANNIVERSARY OF THE DECLARATION OF INDEPENDENCE,

MARATHON, CORTLAND CO., N. Y., *July 4, 1884.*

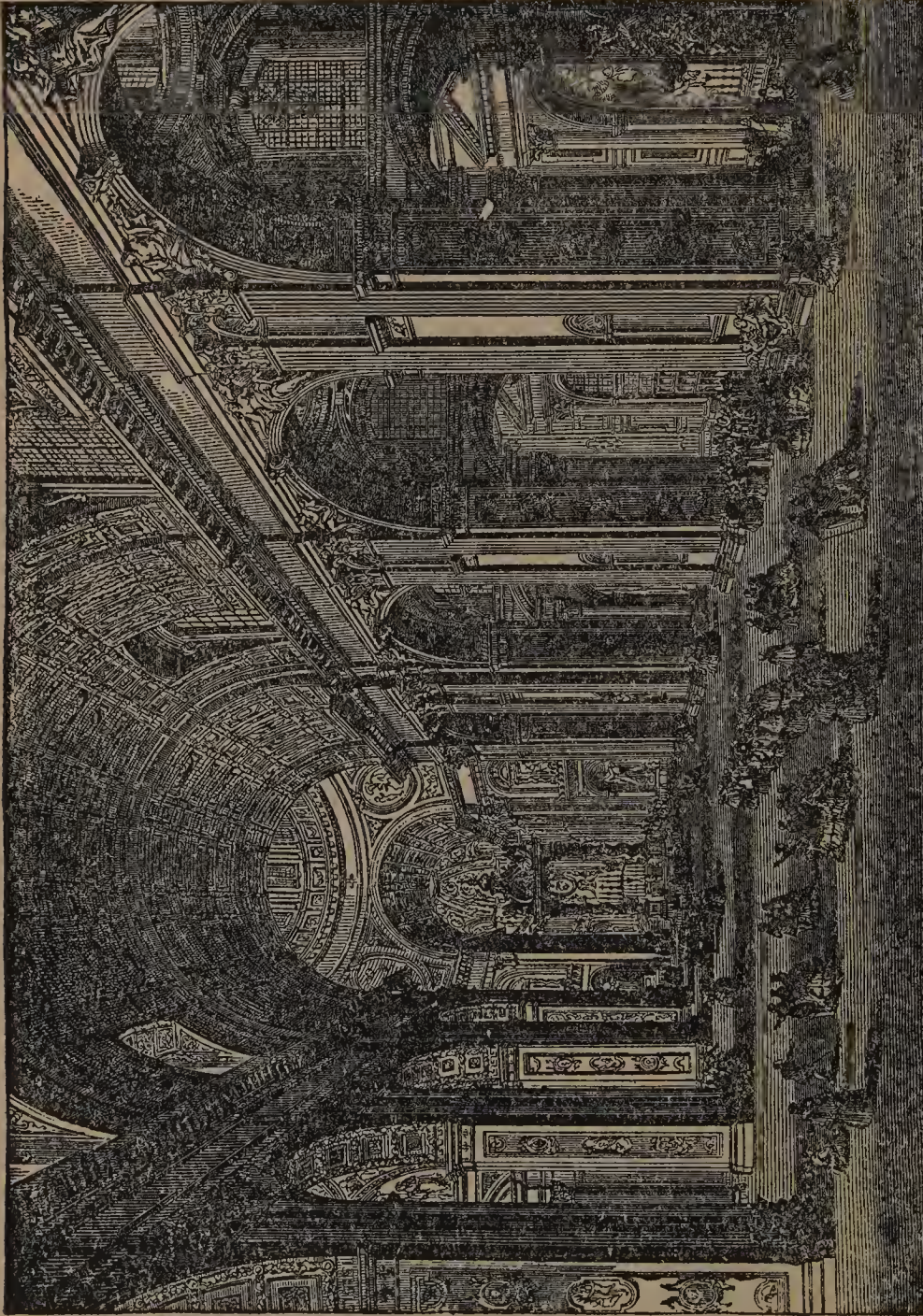
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# ST. PETER'S, ROME.



PAUSING before that vast structure, you see at a glance that St. Peter's, Rome, is the Queen of the Churches and of the Temples raised by the hand of man to the glory of the living God, and it will ever stand an everlasting monument of the genius of the Christian religion.

In the days of the Roman Republic, the Vatican mount was covered with beautiful gardens, which stretched even to the banks of the Tiber. Only the cabins and the thatched cottages of the poor were seen where now stand the most famous and the grandest monuments of earth. Here Cincinnatus was driving his chariot, when his countrymen begged him to take the dictatorship. Here once stood the temples of Apollo, of Mars, and of Uranus, surrounded with gorgeous tombs. When the Republic was changed into the Empire, and the city grew larger, these fields were turned into parks and pleasure-gardens, where the rich Romans, the masters of the world, spent their days in solitude or in feasting. The Vatican way, before crossing the river over the bridge destroyed by the barbarians, passed over the flank of the mount, but when coming to the spot where now St. Peter's stands, it took the name of the Triumphal way, by which it was known even to the top of the Capitoline hill. On the site of St. Peter's Church, according to the length of the nave, stood Nero's Circus, where that monster emperor in mockery and in cruelty used to drive around his chariot to pamper his pride and show how well he could drive. The vast Circus was then surrounded with gardens. In the midst rose an Obelisk of red granite, brought from Egypt at a great cost by order of Caligula. In 1586, by order of Pope Sixtus V., it was placed before the entrance of St. Peter's, as shown in the engraving. Thousands of martyrs shed their blood and gave their lives for the faith on the arena of that Circus, or in the surrounding gardens, victims of the most horrible sufferings, according to the accounts of the historian Tacitus.

Soon after these persecutions St. Peter and St. Paul were thrown into the Mamertine prison. That celebrated prison goes back to the first ages of Rome; it was built above the Forum, at the base of the

Capitoline hill, by Ancus Martius and Tullus Hostilius. It was composed of dark cells and underground dungeons, a part of which are seen to-day. Opening near the prison was a damp, dark hole of great depth, down which they sometimes threw their prisoners; at other times they cut off their heads, leaving their bodies exposed in the place of execution. Captive kings, after having been dragged through Rome, tied to the chariot of the conqueror, were here leveled to the condition of thieves and murderers, where in this frightful prison they suffered the most cruel torments for the crime of having loved and defended their country.

Into this abode of suffering and of torment St. Peter and St. Paul were thrown for having preached the Gospel to the Romans. But they continued to preach during their confinement, and at length they converted their jailors, Processus and Martinianus, with forty-seven of the prisoners. There was no water in the prison, but, according to the tradition, by a miracle St. Peter brought forth a spring, the limpid waters of which flow even in our days. From there St. Paul in prison wrote to Timothy: "I have fought a good fight, I have finished my course."<sup>1</sup>

On the 29th of June, in the year 66, the two great Apostles were dragged from prison, and told to prepare for death. St. Peter, because he was a Jew, was taken to the Jewish quarter on the Janiculan hill. Crucifixion was then the most disgraceful kind of death, and it was to be the lot of Peter. Out of respect to his Master, who had by his death forever sanctified that instrument of redemption, St. Peter asked as a favor that they would crucify him with his head down, and they granted his request. Many of the first converts of Rome were there at the death of their first Pope and Prince of the Apostles. The first Christians were accustomed to save the blood and the bodies of the martyrs. Two holy ladies, Basilissa and Anastasia, were found wiping up the blood of the crucified Peter, and they paid for it by having their heads immediately cut off.

St. Paul<sup>2</sup> was dragged three miles from Rome to the spot where now stands the Church of St. Paul, at the three Fountains. There he was tied to a marble-pillar and beheaded. An ancient tradition tells us that his head struck and jumped three times from the ground, and that from each spot burst forth three springs of water; hence the name of the Church. His body was buried by a holy woman, Lucina, in her garden. Over his sepulcher stands to-day the great Basilica of St. Paul beyond the walls. The body of St. Peter was laid in a grotto of the Vatican hill, not far from the Triumphal way.

<sup>1</sup> II Tim. iv. 7.

<sup>2</sup> See Amer. Cyclop., Art. St. Paul.

In honor of these two great Apostles, and in remembrance of their death, temples grand and stately were built in every spot hallowed by their presence. The Mamertine prison was turned into an oratory. The beautiful Church of St. Peter in Montorio crowns the heights of the Janiculan hill, while a grand marble building, the work of Bramante, covers the spot where, according to the tradition, stood the cross on which the Prince of the Apostles was crucified. At the back of Titus' Baths, Eudoxia the Empress built the great Church of St. Peter in Chains, wherein are preserved the chains with which St. Peter was bound both in Jerusalem and in Rome. Where St. Paul was beheaded, they built the beautiful Church of St. Paul at the three Fountains. In the beginning of the second century St. Anacletus, the fourth Pope from St. Peter, and ordained by the Prince of the Apostles himself, established a modest oratory in the crypt of the Vatican, where the body of St. Peter was laid on the spot where now stands the great Basilica of St. Peter's.<sup>1</sup> When Constantine, as an instrument in the hands of God, gained his celebrated victory over Maxentius, and when he came in triumph to Rome, he was the first of the Roman Emperors after his victory who did not go in triumph to the Capitol, to give thanks to the gods, because he was a Christian. Towards the year 324 he laid the foundations of the Church of St. Peter's on the Vatican hill.

At the time appointed came the Pope St. Sylvester with all the clergy in a grand procession. The people gather in an immense crowd. How different from what it was a few years before, when they were hunted and persecuted like wild beasts! The people of Rome see these humble persecuted priests come forth into the daylight, from the recesses of the catacombs, singing canticles of praises as they march in the ceremony of laying the foundation-stone of what was to be the future Cathedral of the world. Following the procession comes the emperor Constantine, clothed in all the gorgeousness of his royal robes. Coming to the garden so often reddened with the blood of the martyrs, the emperor prostrates himself upon the earth, his eyes filled with tears. Laying aside his royal purple mantle, and taking the crown of the Cæsars from his brow, he takes the pick-ax, and breaks the ground; then he carries away on his shoulders twelve baskets of earth, in honor of the twelve Apostles. In that he but followed the example of his predecessor Vespasian, who, when rebuilding the Capitol destroyed by fire, began the work with his own hands, and carried away the first earth from the foundations.

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<sup>1</sup> Am. Cyclop., Art. Cathedral.



The work on the building went on rapidly, the emperor himself superintending it. In order to hasten on the work, he commanded the finest marbles, columns, and sculptures to be taken for the Church from the temples and from the ancient pagan buildings, which were then falling into decay. Since that time, in Rome, when building churches, they have been accustomed to enrich them with sculptures taken from the temples and the tombs of the pagan times; but the way they are sometimes placed shows hurry and inexperience on the part of the workmen.

St. Peter's was finished in a year and dedicated by Pope St. Sylvester on the 18th of November in the year 334. Great solemnity was seen at that ceremony. The Church itself stood forth resplendent with ornaments of gold, silver, bronze, marble, mosaics, and precious stones. The holy vessels, the chalices, candelabra, lamps, and numberless ornaments added to the splendor of architecture.<sup>1</sup> Then the body of St. Peter was enclosed in a casket of solid silver, which itself was encased in another of gilded bronze, on which was placed a cross of the finest gold, which weighed 150 pounds. The little oratory built by Pope Anacletus gave way for a grand tomb under the main altar called the Confessional, covered with plates of gold, silver, and the most precious metals, where in love and faith was placed the body of St. Peter, the first Pope. Not content with his work thus far, the emperor secured a large revenue for St. Peter's, coming from valuable properties in Italy and in Africa, from Tyre, Alexandria, Antioch, and from the banks of the Euphrates. These were lands and houses which but a few years before had been confiscated from many of the Christians who suffered martyrdom for their faith.

The old Church of St. Peter's had five naves separated by ninety-six marble columns of the choicest workmanship and of the greatest beauty, to say nothing of the other pillars which were erected for ornamentation. The building was 360 feet 8 inches in length, and 238 feet 5.5 inches in width. It was built with nave and transept crossing in the form of a cross, with seventy-four beautiful windows lighting up the whole interior.

Some of the ancient authors speak in raptures of the magnificence of that ancient Church.<sup>2</sup> Crowds of pilgrims came from all parts of the world, to visit the tomb of the Apostle, and sometimes they were so numerous that they have been compared to swarms of bees. Emperors, kings, princes, nobles, soldiers, and statesmen came with the common people, to do honor to the body

<sup>1</sup> Anastasin ; B b.

<sup>2</sup> St. Greg. of Tours.



of Peter, the poor fisherman of Galilee. There they humbled their pride before the tomb of the first Vicar of Jesus Christ. Charlemagne came and kissed the Apostle's tomb; Fulrad, the abbot of St. Denis, Paris, placed upon the sepulcher the document written by Papin, giving so many cities and provinces to the Pope, the successor of Peter. Many kings and emperors were crowned or proclaimed in that Church, before that venerable tomb, and there numberless saints were canonized.

The Confessional built in the place of the oratory of Pope Anacletus was a kind of crypt, or underground sanctuary, directly under the main altar. A marble stair-way leads down to it, while a strong metal balustrade closes the entrance. An altar stands over the casket wherein the body of St. Peter reposes. At the end of the underground grotto, there is a picture in mosaic done by command of Pope Leo III., representing our Lord with his right hand raised in benediction, and in his left a book with these words: "I am the way, the truth, and the life."<sup>1</sup> With Christ are seen the two Apostles SS. Peter and Paul. A square opening in the floor, covered with a bronze door, shows the place of the casket of the Apostle. The long line of the Popes showed their greatest care in decorating that shrine of St. Peter. Leo III. covered the floor with plates of purest gold, surrounded the spot with balusters of solid silver, and in the corners placed four silver statues of Angels. That holy place became a treasury of riches, till it was sacked and plundered by the Mussulmans during the reign of Pope Sergius II. Afterwards its beauties were re-established by Leo IV., while Adrian I. placed before the tomb of St. Peter a beautiful balustrade of solid gold weighing fifty-six pounds.

In the days of her pagan glory Rome saw strangers from all parts of the world throng her streets, but they came as captives. Kings, princes, captains, and warriors were chained to the triumphant chariots of her conquering emperors and generals. They came as captive, conquered enemies. But since the time that St. Peter changed the Papacy from Antioch, and fixed it forever in the Eternal city, the whole Christian world has turned its eyes towards the Rome of St. Peter, there to pay its respects at the tomb of the martyred fisherman of Galilee. The bishops of Italy come once every three years, the bishops of France every four years, of Asia, America, and Ireland, once every ten years.<sup>2</sup>

Such is the law of the Church, and these journeys are called the visits to the tombs of the Apostles, "*Limina Apostolorum*," by the

<sup>1</sup> John xiv. 6.Sixtus V. Const. *Rom. Pontif.*

ancient Fathers Trophœa Martyrum, Martyrium, or Limina Apostolorum.

In the old Church the main altar was made of the rarest and most costly marbles, sparkling with gold, silver, and precious stones. It was surmounted by a canopy of scarlet, itself crowned with four columns of porphyry. Before it stood twelve twisted columns of white marble, ornamented with vine-leaves, which once, it is said, adorned Solomon's temple. Eight of them are seen to-day in the balcony near the pillars of the dome at the side of the Confessional. All produced the most beautiful effect on the eyes of the beholders.

By the lapse of ages that altar became enriched by the offerings of faith. Popes, kings, and princes donated new gifts, using all means to beautify its majestic splendors. The Emperor Valentinian<sup>1</sup> placed on it a little edifice of solid gold, with twelve doors covered with precious stones, set off with bas-reliefs and images; in the midst the statues of our Lord and of his twelve Apostles. Pope Zachary gave a tapestry of cloth of gold, bordered with diamonds and pearls on which was pictured the birth of our Lord. Thus from every nation, clime, and country came gifts of gold, as well as others of priceless value, till, according to the ancient writers, in the time of Adrian I. the ornaments of gold alone weighed more than 1490 pounds.<sup>2</sup>

The Confessional, where reposes the body of St. Peter, was not changed when the new St. Peter's was built. It is the same now as in the most ancient times. Pope Paul V. only repaired the entrance. Towards the end of the sixteenth century, in fixing the pavement they came upon the crypt where the body of the Apostle lies. Clement VIII., with Cardinal Bellarmine and three Cardinals, went down into the grotto, and with the dim light of a torch they contemplated for a moment the gold cross placed on the coffin by Constantine, when the Pope commanded the crypt to be closed and sealed in his presence.

After twelve hundred years of glory had passed away, the old St. Peter's, built by Constantine, was falling into ruins. Nicholas V. in 1450 conceived the plan of raising a new church, greater than the old one, and more gorgeous and grand than the temple of Solomon. He was a man of great mind, and during his reign men of talents and of genius found in him a patron, and the greatest poets, painters, sculptors, and men of letters lived in Rome. Because the Popes and the Church always have cherished the fine arts, Rome is the centre

<sup>1</sup> Born in 419, assassinated in 455.

<sup>2</sup> Bonanni Numis. p. 144. Severano Manor. Sacr. T. p. III. Anastasius Biblioth.

of culture. It would be well if men of genius in every place were patronized like that by people of position. From his infancy Nicholas was accustomed to work and to study. Of brilliant talents, he was well versed in every part of human knowledge. He could give advice to the most learned, but the fine arts was his specialty. He founded the Vatican library, which in our day contains the largest and most valuable collection of books and manuscripts in the world.

Nicholas V. began the new St. Peter's in 1450; Bernard Rossellini was the first architect. Five years afterwards the death of Nicholas V. put a stop to the work, and although the plans were changed, still Nicholas has the honor of commencing the grandest building ever raised to the worship of the true God.

Julius II.<sup>1</sup> after a long delay began again the work on the great basilica, with the architect Bramante in charge of the work. The pope, uncle to the celebrated painter Raphael, was a man of great undertakings and the leader of the remarkable school of geniuses who, at that time, revived in Italy the spirit of public building. He conceived the design of erecting four great buttresses, and of raising on their summits a vast dome like the celebrated Pantheon, built by Agrippa. A project like that was never conceived before by the mind of man, and filled all with enthusiasm. They expected to see a grand and imposing dome, from the cupola of which would be seen the whole of the Eternal city and the campagna nearly to the shores of the Mediterranean sea.

The remains of the old Church were first taken down and carried away, and the work advanced so far that on the 18th of April, 1506, Pope Julius II., with a grand High Mass and the most imposing ceremonies, laid the corner-stone.<sup>2</sup>

Bramante's character was of an active and impetuous nature, and under his direction the work went on rapidly. Pillars of immense height rose, upholding great arches; but being built too quickly, they were scarcely able to sustain the load, and cracks began to be seen in the work, when Bramante was carried to the tomb, soon followed by Julius II. himself.

Leo X. was the next Pope, and Raphael Urbin the next architect. All received that double choice with acclamations of joy, for they in themselves represented all the learning and the glory of the sixteenth century. Leo X. came from the illustrious family of the Medicis, and like Pericles, Augustus, and Louis XIV., he gave his

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<sup>1</sup> Dedicated in 1503.

<sup>2</sup> The corner-stone has the following inscription: AEDM PRINCIPIS APOSTOLORUM IN VATICANO ANTUSTATE ET SITU SQAULENTEM A FUNDAMENTIS RESTUIT JULIUS LIGUR PONT. MAX. AN. M.DVI.



name to the age in which he lived. Rome more than ever was then the home of literature, of learning, and of the fine arts, under the fostering care of an enlightened Pope, who in every way encouraged the arts and sciences by giving those devoted to them flattering titles, rich benefices, and heaping on them every kind of honor.

Before his death, Bramante left the plan according to which he intended to build the Church, and Raphael made from it a model, which the Pope approved. The tottering pillars were now strengthened, and aided by the architects San-Gallo and Fra Giocondo, the work went on, but soon Raphael Sanzio, called the Homer of painting, went down to the grave at the age of thirty-seven years, in 1520, while Leo died in 1521.

The last years of this Pope saw the beginning of the third great religious revolution, the Reformation. The other two great revolutions were Arianism and the Greek schism. Leo X., following the example of his predecessors, granted many indulgences to those who would give of their means for the building of St. Peter's. The Archbishop of Metz, who was to announce the Papal Decree in Germany, appointed John Tetzel, a Dominican, to publish the indulgences in Saxony, and some of the Augustinians, supposing that they were entitled to that privilege, encouraged Luther, a member of their order, to preach against the Dominicans. Thus the Reformation began with a rivalry among the monks, and the building of the new St. Peter's Church was the occasional cause of one of the greatest religious rebellions, by which the fairest nations of the north of Europe were lost to the Church established by Jesus Christ.<sup>1</sup>

Soon after that time all kinds of calamities fell on Rome and on Italy. Lombardy was the prey of a bloody war; the people of Rome were carried off in crowds by a pest. Thus the pontificate of Clement VII. was saddened by every disorder. The Colonians seized the Lateran palace, sacked the Vatican, and robbed or destroyed what remained of the treasury of the old St. Peter's. But these were nothing to what followed. On the 5th of May the Germans under Freundsberg, and the Spaniards led by one of the Bourbons, appeared on the plains of the Campus Martius, and on the morrow the soldiers penetrated the Eternal City, where they committed every kind of violence inspired by fanaticism. Streets were changed into rivers of blood; churches were plundered and desecrated; the relics of the saints were trampled under foot; tombs were opened, and the ashes of the dead thrown to the winds. Everywhere drunkenness, debauchery, murder, and crime. It was one of the saddest days ever written in the pages of history;

<sup>1</sup> Darras, *Hist. of the Church*, Vol. IV., p. 45 et seq.

but to complete the misery, the Tiber overflowed its banks, a pest broke out, and thus carried off nearly all who escaped the war.

After a while these troubles passed away, and peace was restored. Learning and the fine arts returned again to Rome, and flourished more than ever under the wonderful genius of Michael Angelo Buonarrotti.<sup>1</sup> The work on St. Peter's was begun again under the direction of Peruzzi, and owing to the liberality of the Sovereign Pontiff it was rapidly pushed on.

Clement VII. died, and Paul III. succeeded him. Of great mind and big heart he was noted for his love of architecture and the fine arts. In taking the chair of Peter he intended to correct abuses, calm religious discords, appease the passions of men, and unite again the nations of Europe, a work worthy of the Vicar of Christ, and which could be done only by the Father of Christendom. Under him the work on the great Church went on rapidly, and thousands of workmen swarmed around the building, under the direction of the architect San-Gallo. In the Cathedrals of the world the Office of the Breviary is sung each day by the canons, when it can be done, and Paul III. saw that the Offices and Services were chanted in the parts of the old Church which remained.

In 1546 death claimed San-Gallo as his victim, and the work was taken in charge by that wonderful genius Michael Angelo. Before this time that great artist had been invited to Rome by Julius II., who till his death was his patron. When he was 70 years of age, at the request of Paul III., Michael Angelo took charge of the building of St. Peter's.<sup>2</sup> He held that office during the Pontificates of five Popes, refusing to accept a cent for his labors, but, continually disturbed by the calumnies and attacks of his jealous enemies, he went on with his great work, as he said, "for the love of God, of the holy Virgin, and of the Prince of the Apostles." He was of a lofty and ardent soul, and like all geniuses he wished to be independent. His first move was to send away a great crowd of useless workmen, who, without doing any good, were wasting the offerings of the Christian world. That made him many enemies, but his firm character would not bend either to their clamors or to their threats. The work went on with great rapidity and regularity, the Pope giving fabulous sums of money collected from all parts of the world. While he was engaged on St. Peter's, Michael Angelo also built the Palazzo Farnese, a Palace on the Capitoline hill, adorning it with beautiful statues; he made the steps for the Church of the Convent of Ara-Cœli, rebuilt

<sup>1</sup> Born March 6, 1474, died Feb. 17, 1563.

<sup>2</sup> Am. Cyclop., Art. Buonarrotti.

a bridge across the Tiber, and changed the Baths of Diocletian into the beautiful Church of St. Maria degli Angeli.<sup>1</sup>

Michael Angelo's manner was sometimes rude, and he was severe in his austerity to his enemies, and they took advantage of it. When Paul III. died in 1549, the clamors against him became louder, but the new Pope Julius III., well understanding the cause, silenced them. They used calumny, and when that did not succeed they used ridicule, laughing at his age, which was then 80 ; nevertheless he went on with his great work "for the love of God," and lived to complete the majestic dome, with its double row of pillars high above the city, overlooking the Campagna, and which the sailors see from afar over the Mediterranean sea, when approaching the coasts of Italy. The work presented such marks of perfection that the Romans, as well as strangers from all parts of the world, went into ecstasies over the wonderful work ; even his enemies forgot their jealous hatred, and praised his genius. Fearing that he might die before the whole work was finished, the Pope had him make a complete model, and he went to work and finished it in a year. It was the last work of that remarkable man, who died at the age of 84, on the 17th of February, 1564. All Rome did him honor by being present at the funeral. His remains were first placed in the Church of SS. Apostoli, but they were afterwards carried in triumph to Florence, and placed in a vault in the Church of the Holy Cross (Santa Croce).<sup>1</sup>

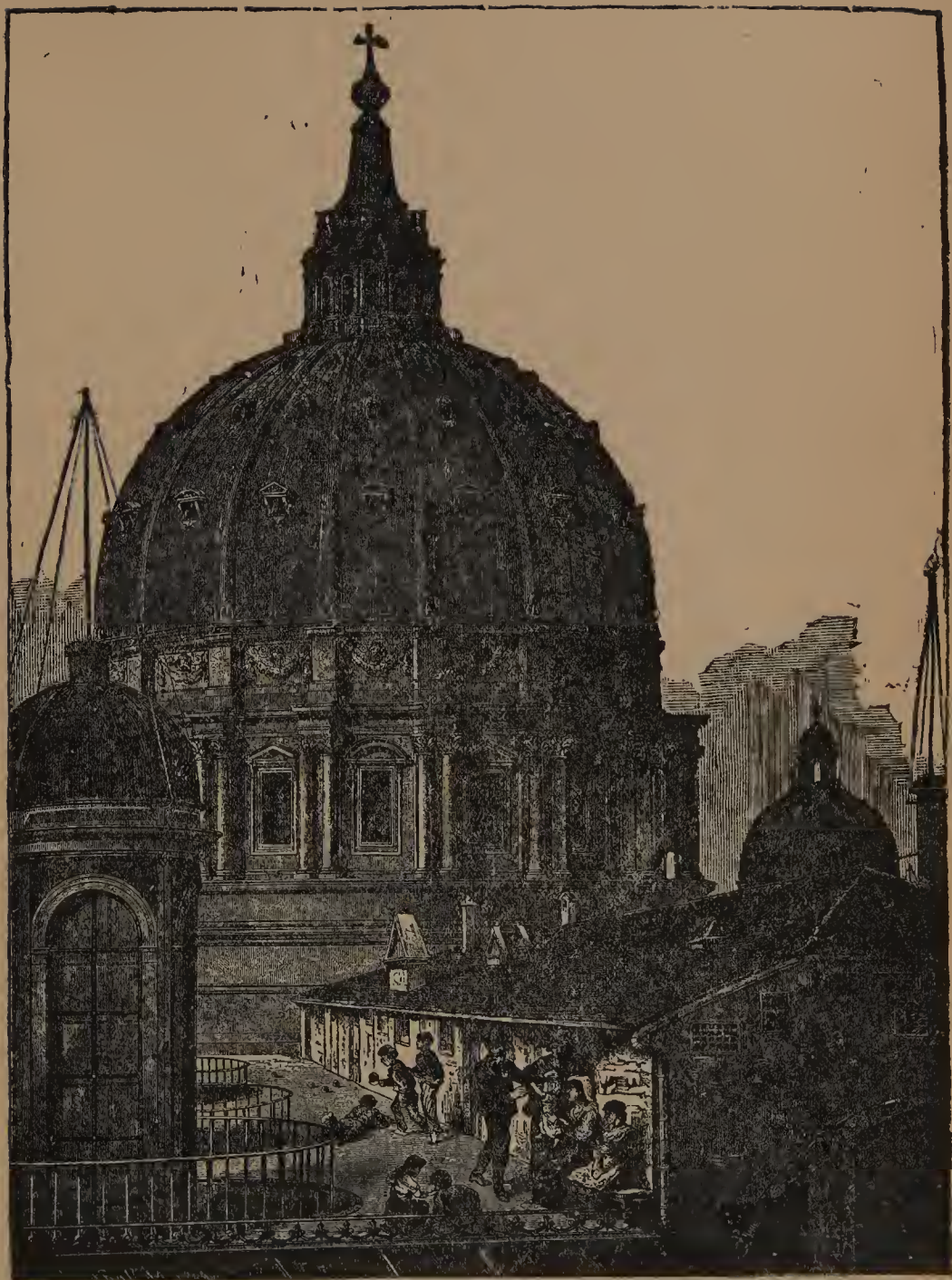
Peter Ligorio and Vignole took charge of the work under the Pontificate of Pius IV., who gave large sums for the continuation of the building. Posterity will ever remember St. Pius V., who roused the Christian nations against the Turks when they threatened Europe, and by that means their forces were put to flight by the Christians at Lepanto, under Don Juan of Austria. Ligorio wished to change the plans of St. Peter's, as laid down by Michael Angelo, but he was dismissed by Pius V., and Vignole continued the work till he finished the two side domes.

During the Pontificates of Clement XIII. and Sixtus V., James de la Porta followed carefully the model of Michael Angelo, and each day the progress of the work went on. Sixtus V. introduced many reforms in Rome and in the Papal States. He hoped to see his name engraved on the finished Church, but it was reserved for Paul V. to place his name on the façade of the great St. Peter's. That inscription cannot be seen in the engraving, as it would be too small.

Thus was finished the grand temple of the world, which cost, according to some, \$47,500,000, while others say \$75,000,000 were

<sup>1</sup> Am. Cyclop., Art. Buonarotti.









expended on the building, more than other building standing to-day. Its exterior length is 718 ft.  $4\frac{3}{4}$  in., and the interior length  $613\frac{1}{2}$  ft.; the transept from wall to wall  $446\frac{1}{2}$  ft.; height of nave  $152\frac{1}{2}$  ft.; of side aisles 47 ft.; width of nave, 77–89 ft., of side aisles,  $33\frac{3}{4}$  ft.; circumference of pillars supporting the dome, 253 ft. The cupola is 193 ft. in diameter. The lantern on the dome is 405 ft. high, and the top of the cross is 448 ft. above the ground. Six bands of iron encircle and strengthen the dome, with a stairway leading to the roof, broad enough for a loaded horse to ascend.<sup>1</sup>

“The most glorious structure that has ever been applied to the use of religion”<sup>2</sup> was now completed, after the labors of so many Popes and architects. After giving the history, let us now see the building as it stands.

Entering it between the two colonnades, the spectator is astonished at the vast proportions of everything. Compared with its gigantic size man appears like a dwarf. The entrance to the Church consists of two semicircular galleries built by Bernin, crowned by colossal marble statues of great beauty. These galleries are composed of four rows of columns, forming three passages, the one in the centre being wide enough for carriages. A part of these columns can be seen at the right and the left of the engraving. On either side are two beautiful fountains of sparkling water. In the middle stands the obelisk spoken of before, which once ornamented Nero's garden after having been carried from Egypt by the orders of Caligula. It was one of the many carried by the Romans to adorn the Eternal city. This was the only one which stood erect during the troubled times of the Middle Ages, but a third of it was buried by the rubbish of centuries. Many of the Popes thought of erecting it before one of the Churches, but they were turned aside by the difficulties of the undertaking, because in those days they had not the inventions of our times, which enabled Lieut. Goringe, to carry across the Atlantic the one which once stood before the Temple of the Sun, at Heliopolis, and set it up in the Central Park, New York, with such little trouble. But Sixtus V. had a will which nothing could daunt. He commanded, and Fontana carried out his orders.

The whole city of Rome turned out to see the obelisk erected, which, at that time, was considered a bold and hazardous undertaking. So as not to disturb the workmen and cause confusion, a profound silence was commanded while the obelisk was being erected. The words of command alone were heard above the grating of the machinery, while the eyes of all turned towards the huge moving

<sup>1</sup> Am. Cyclop., Art. Cathedral.

<sup>2</sup> Gibbon.

block of stone. Slowly but surely it rose almost to a perpendicular, till there it stopped immovable. They had not taken into account the stretching of the ropes. A loud voice is heard, "Wet the ropes!" It was the cry of a countryman, whose family, from that time, received from the Pope the contract of furnishing the palms for Palm-Sunday to all the Churches of Rome, from which they derive a large revenue. The ropes were wet, and the great obelisk suspended in the air slowly descended to its place amid the acclamations of the people, who carried Fontana in triumph on their shoulders.

Paul V. asked plans of the façade to be drawn up by nine different architects, and the one given by Maderno was accepted. It has been somewhat criticized, as it appears to be suitable for a Palace rather than for a Church. From the outside balcony of St. Peter's, on the great solemnities of Holy Thursday and Easter the Pope gives his blessing to the city and to the world.<sup>1</sup>

As seen in the picture, five doors lead into the vestibule, corresponding to the five great inner doors opening into the Church; one of them, the Holy Gate, is opened only during the time of a jubilee. The vestibule itself is of vast size, and adorned like a Church; it is decorated with rare marbles, gilded stucco-work, bas-reliefs, and valuable paintings. There are to be seen the two equestrian statues of Constantine and Charlemagne. The principal door, cast in 1440, is in bronze, and once belonged to the old Church of St. Peter's. It is covered with bas-reliefs of sacred historical figures and scenes, with a border of mythological subjects.

The effect of the interior is not at first what you would expect, for, although the size is vast, still because everything is in such perfect proportion its colossal magnitude is not realized all at once. The size of those lofty vaults, those gigantic arches, and of that majestic dome fills the visitor with the deepest emotion. In following the lines of architecture, everywhere the eye is led along till it rests in the soft light of the numerous lamps ever burning over the Confessional, where rests the body of Peter, the Prince of the Apostles, and the mind sees at a glance that the great St. Peter's Church was built over his tomb. That Church, a masterpiece of the handiwork of man, grand in its conception, august in its mighty proportions, is at the same time severe in its simplicity. The richness of the details does not take from the effect of the whole. At the first view, the ornamentation is dim, except when near, but the mind is satisfied at the beauty and the perfection of the proportions. The beholder is persuaded that the architect was almost inspired. It will ever stand

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<sup>1</sup> Urbi et Orbi.

the grandest temple raised by the hand of man to the glory of the true God, and as an imperishable monument of the genius of Michael Angelo.

When you stand under the great dome, and contemplate that gigantic building, its dimensions grow smaller and smaller, till it appears only like any ordinary Church, because its proportions are perfect, and we forget the effects of the perspective; as on the prairies or on sea, we think that it is but a few steps from the top of one noll or wave to another. The far mountain tops seem easy to be gained by a child. Thus it is in nature, and thus it is in that sublime conception of Michael Angelo, vast in its proportions, grand in its simplicity.

To see the grandeurs and the beauties of St. Peter's, one must be present at one of the papal ceremonies, when the Pope comes from the Vatican carried on the shoulders of his servants, the tiara, the triple crown, upon his head, surrounded with the whole College of the cardinals; with the clergy he comes, blessing the people at the right and at the left. As the solemn cortege advances with majestic tread, the people bend like growing grain before the wind, the clouds of incense ascend on high, the flourishes of trumpets rend the air, the people crowd the vast aisles like swarms of bees, while at the moment when the Pope comes to the Confessional, where Peter's body lies, the papal choir bursts forth in the words of our Lord, "Thou art Peter, and upon this rock I will build my church, and the gates of hell shall not prevail against it."<sup>1</sup> Words of everlasting prophecy to Peter, whose lifeless form lies under the pavement, and whose successor lives forever in the Popes.

The plan of St. Peter's is in the form of a Latin cross of three naves, crossed by a transept. Two rows of four grand arches, upheld by enormous pillars, and opening into the side chapels, divide the naves. The faces of the pillars are decorated with rare marbles, arranged with taste, and by sculptured medallions containing the images of fifty-six Popes, with aureoles around their heads, telling by that that they were canonized as saints. Grand statues surmount the vaults. Two square columns of the Corinthian order, set in the walls, uphold the cornices, and form two niches above, where are placed the statues of the saintly founders of the religious Orders. The ceilings are vaulted, and arbored and adorned with panels and rose ornaments, and gilded stucco-work.

Under the centre of the great dome, of which the dome of the Capitol in Washington is a copy, stands the grand altar, overshadowed

<sup>1</sup> Math. xvi. 18.



by its great brazen canopy, with its twisted columns, the work of Bernin, who took the most of the bronze of which it is composed from the Pantheon. In front of the altar toward the east is the Confessional, where one hundred and twenty lamps burn day and night, in honor of the body of St. Peter resting beneath.

Travelers stop a moment before the rich monument in bronze, where is still guarded the Chair of St. Peter. It is a wooden chair of pagan design, but richly ornamented. It is a curule chair, without back or sides, such as the senators of Rome used in the days of her glory, for it first belonged to Senator Pudens, whose daughter Pudentiana St. Peter converted, and in whose house he lived for a time while in Rome. History tells us that in that chair the Apostle sat when preaching or when celebrating the holy mysteries. The people of the first ages used to preserve the episcopal chairs of their bishops, and that is the reason why St. Peter's chair has come down to our times. It is adorned with bas-reliefs of ivory, set off with ornaments of gold. The artistic seal upon it shows that it comes from the time of the first emperors of Rome, when the fine arts had attained their highest perfection. The sides are ornamented with bronze rings, through which bars were passed by which porters carried the senator on their shoulders, a custom in vogue in Rome at the time of St. Peter, and which is still continued to-day, when the Pope is carried on the shoulders of his servants. All ancient historians write of Peter's chair, and their testimony never was called in doubt. The beautiful monument where it is preserved was built by Pope Alexander VII. in 1667, and has on it this inscription—

“THE FIRST SEE, THE RULE OF FAITH, THE GROUND OF TRUTH.”

In the side naves of the Church are a great many tombs of beautiful designs and rare sculptures. The monument of Paul III. is celebrated. At the base of the urn on which sits the bronze statue of the Pontiff are two marble statues of Prudence and Justice, one the figure of an aged lady, the other of a young woman covered with bronze drapery, made by Bernin. The tomb of Clement XIII., finished in 1795, is the masterpiece of Canova. Every one is struck with the grave, recollected, and pious look of the head of the sculptured Pope, and at the base of the sarcophagus are seen two lions in graceful posture. The monument erected to the memory of Gregory XVI., who died in 1846, is composed of three gigantic figures cut from the purest Carrara marble. The Pope sits resting his feet on a beautiful urn of Oriental alabaster. On one side stands an allegorical figure of Time thinking of the events of this world; on the other a figure of Prudence leaning its elbow on the tomb. A sculptured

bas-relief represents the spreading of the Faith. This tomb was executed by Luigi Amici d'Iesi.

Nearly all the tombs in St. Peter's are mosaics and inlaid work. This kind of work was much used by the ancients. It is made of numerous little pieces of marble, stone or glass of every size and color set in cement, thus becoming almost indestructible, and, when well done, equaling in beauty the finest painting. The principal works of this kind in St. Peter's are the martyrdom of St. Sebastian, by Dominiquin; the communion of St. Jerome, by the same; the Taking-down from the Cross, by Caravage; SS. Processus and Martinian, by Valentin; St. Erasmus, by Nicolas Poussin; St. Wenceslaus, by Carcocelli; the Transfiguration, by Raphael; Michael the Archangel conquering the Dragon, by Guido Reni; and one of the finest of all, the Burial of St. Petronella, by Christofori. It is said that John Baptist Calanda discovered a stronger and finer cement, to hold the little stones; but to make a mosaic, it requires wonderful patience, and although they are everlasting, they are seldom done, because the work is so slow and laborious.

The visitor to the Eternal city never leaves without taking a view from the top of the dome of St. Peter's. The way is up an easy flight of stairs of 142 steps, over 13 feet wide. From the balustrade the sight is magnificent; the whole city, with its numberless churches, palaces, and ruins, stretches out at your feet. Adrian's tomb, now called the Castle of St. Angelo, with its bridge, is there; here is the Aventine hill, where formerly was Romulus' tomb; the Temple of Liberty, built by Tiberius Gracchus; the sanctuary of the impure ceremonies of the pagans, now covered by the monasteries of SS. Alexius and Sabine. Farther on, the Palatine hill is crowned with the gigantic ruins of the palace of the Cæsars. The belfry of the Church of Ara-Cœli rises on the spot where once stood the temple of Jupiter. On the banks of the Tiber, near the ancient Ostian way, you see the Basilica of St. Paul, many times destroyed by fire, but always rebuilt. Beyond is the Roman Campagna stretching its marshy, dreary waste, dotted with its ruins and remains of fallen temples and tombs, monuments of the past greatness of pagan Rome, while far towards the horizon rise the hills of Latium and the Sabine mountains. All are so many silent witnesses of the revolutions, the changes, and the exciting events, which from the foundation of that City, glorious in history, have happened on the banks of the Tiber. But the most remarkable was the changing of pagan Rome into christian Rome, of the rule and authority of the Cæsars passing into that of the Popes, of the temporal dominion of Paganism into the

spiritual government of Christianity. Rome is the Eternal city; she has lived because the Popes have lived in her, and preserved her from the fate of the other cities of the ancient world.

The Vatican Palace, so called from the ancient mount on which it is built, has been the residence of the Popes since their return from Avignon. Considering the vast influence it has exercised on the whole world, over history, literature, science, and art; its extensive library, its remarkable museum, containing the rarest volumes and manuscripts, the numberless and priceless gems of ancient and modern paintings, sculptures, mosaics, marbles, bronzes; its decorated halls and chapels, all make the Vatican the most remarkable and celebrated building in the world. The Palace of the Vatican, with its gardens including St. Peter's, is larger than the whole city of Turin, Italy, covering over eight English acres. It is connected with St. Peter's by a covered gallery built by John XXIII., toward the beginning of the fifteenth century.

There was a palace attached to the old St. Peter's before the time of Constantine, and in the reign of Charlemagne it was well known. While the Popes lived in the Palace attached to St. John Lateran, the Palace of the Vatican was not celebrated; but when much decayed by time, it was rebuilt by Innocent III., and still farther enlarged by Nicholas III.,<sup>1</sup> but it did not become the permanent residence of the Popes till after their return from Avignon, by Gregory XI., in 1377. Very little of the ancient structure remains at the present time. Nicholas V., in 1447, began the renovation of the old building, but it was not finished till the pontificate of Alexander VI.<sup>2</sup> The celebrated Sistine chapel was added by Sixtus IV. in 1474, and the beautiful Pauline chapel by Paul III. in 1534. Julius II. founded the museum, and constructed a hall for sculptures. Gregory XVI. added the Etruscan museum. The various buildings and additions added to the Palace make it rather a cluster of edifices than one whole building. It has 20 courts, 200 staircases, and 4,422 rooms. The great staircase, the masterpiece of Bernini, of workmanship unsurpassed, leads to the royal hall built by Ardeno di San-Gallo, and decorated with frescoes by the great Italian masters, where the ambassadors from all parts of the world are received by the Popes. The Sistine and Pauline chapels open into this hall.

The Sistine chapel, built after the designs of the distinguished architect Baccio Pintelli, is 150 ft. long, and 50 ft. wide, and the ceilings beautiful and lofty. The lower portions of the walls are painted so as to represent tapestry, while the upper parts are decorated

<sup>1</sup> 1198 to 1281.

<sup>2</sup> 1492 to 1503.

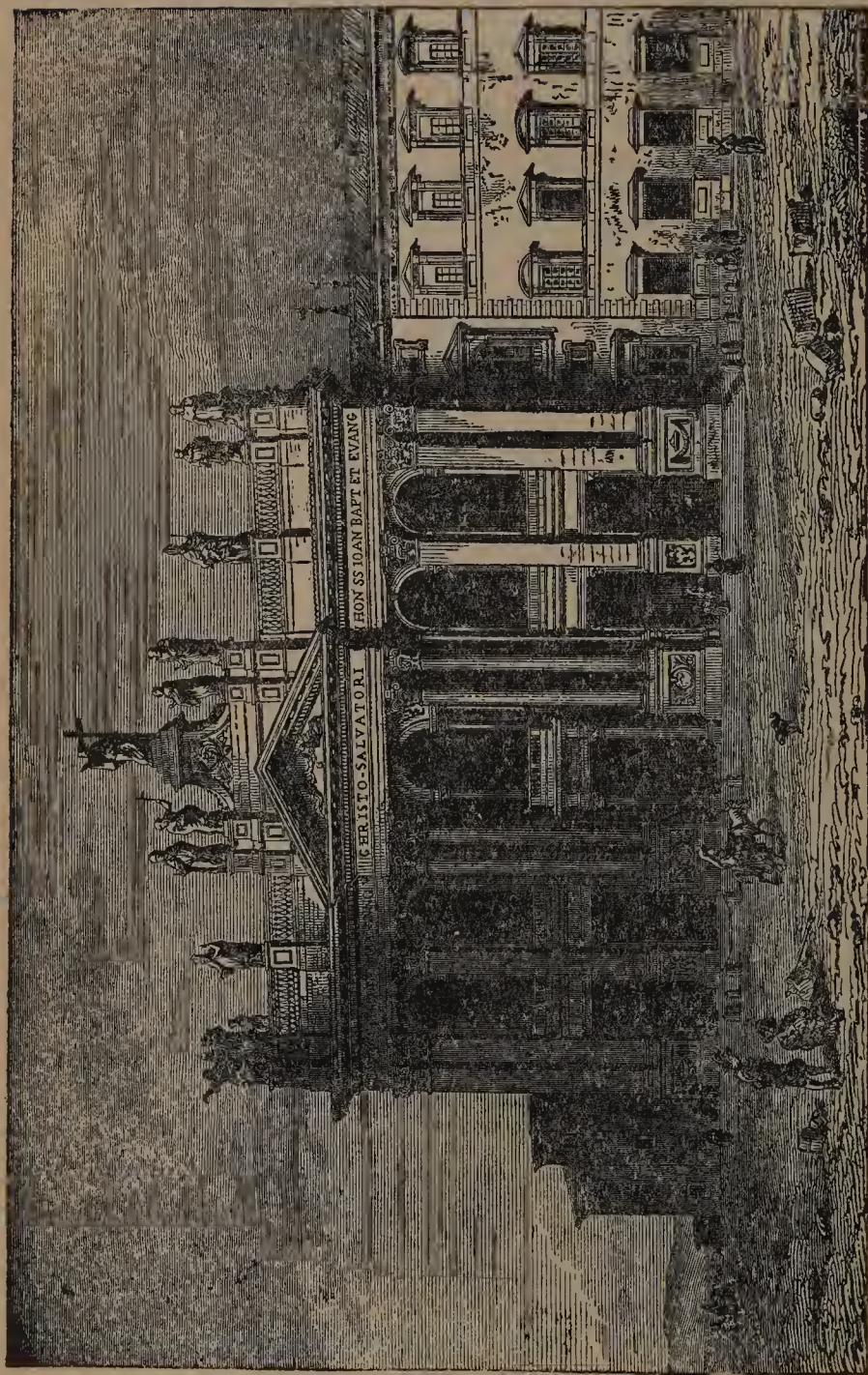


with historical scenes from the Old and New Testaments, the life of Moses on one side and of Christ on the other, all executed by the most celebrated of the old masters. The ceilings are decorated with gigantic paintings, the creations of the immortal Michael Angelo, begun in 1508 and finished in 1512, under the direction of Julius II. Half the chapel is railed off for the Pope and his ministers, around the other half runs a gallery for the Papal choir, while the members of the diplomatic corps from all the governments of the world, kings, princes, nobles, and visitors occupy the centre during the ceremonies of the Church.

The floors of the Pauline chapel are covered with the most beautiful mosaics; the altar is in marble, and the decorations and beauties are beyond the power of the pen to describe.

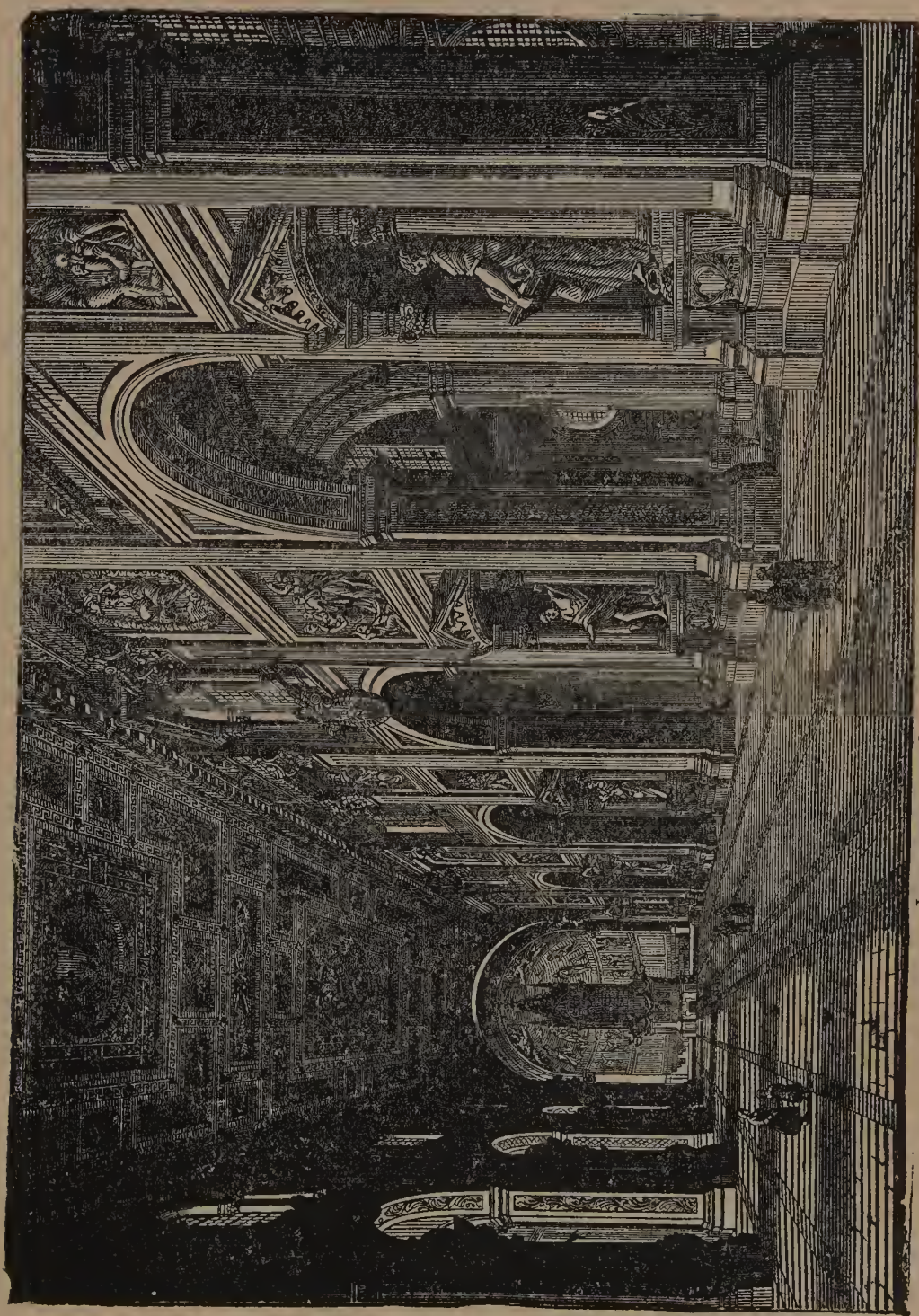
The Sistine and Pauline chapels are not only where the ceremonies of Holy Work are carried out, but in themselves they unite all that is glorious in the history of the fine arts both of ancient and of modern times.

Within the famous Sistine chapel met the old and modern schools of painting. There is seen that sublime, terrific and stupendous masterpiece of Michael Angelo, the last judgment, 60 ft. high and 30 ft. wide. Nothing ever done by the hand of man can equal that masterpiece. The roof or ceiling of the chapel represents scenes of the creation, the fall of Adam, the expulsion from the garden, and twelve figures of the prophets and sibyls in every attitude. These wonderful works were executed under the patronage of Sixtus IV., Julius II., Clement VII., and Paul III., by many artists, the chief of whom was the immortal Michael Angelo.



ST. JOHN LATERAN, ROME.





INTERIOR OF ST. JOHN LATERAN, ROME.



# ST. JOHN LATERAN,

## ROME.

LATERANUS, condemned to death by the impious Nero,<sup>1</sup> and murdered by the tribune, as he died keeping an unbroken silence,<sup>2</sup> never dreamed of the future glories of his palace, and that his name would be repeated from generation to generation in connection with the Church of the Saviour at Rome.

When you leave the thickly populated quarters of modern Rome, and turn your steps towards the ancient gate through which once Totila entered by the treachery of the sentries,<sup>3</sup> through which the Vandals crowded to plunder the city, through which the Normans came rushing to conquer Rome, the ancient seat of civilization, you pass through streets almost deserted, which in no way recall the riches of the Eternal city. On each side lie isolated houses, gardens, vineyards, cypress groves, churches, and ruins. You come at last to the large and lonely grounds before the Church of St. John Lateran, and on the grand portico you read the inscription: "THE MOST HOLY LATERAN CHURCH, THE MOTHER AND THE HEAD OF ALL THE CHURCHES OF ROME AND OF THE WORLD," the most of which can be seen in the engraving. Clement X., the great Pontiff, in the year 1675 dedicated it to Christ the Saviour to the honor of Blessed John the Baptist and the Evangelist, for St. John Lateran is the Cathedral of the Pope. Since the persecutions of the Roman empire died out, the Lateran Church has been the Cathedral of the world.)

When Plautius Lateranus was put to death, his beautiful house under the name of the Lateran Palace became the home of the emperors of Rome. Maximilian the emperor gave it to his daughter Fausta, the wife of Constantine the Great. After his conversion, when Constantine moved his empire to the banks of the Bosphorus and founded Constantinople, leaving Rome to the rule of the Popes, he presented the Lateran palace to Pope Alexander. There for more

<sup>1</sup> Am. Cycl., Art. Lateran.

<sup>2</sup> Tacit. An. L.xv, C.lx.

Am. Cycl., Art. Totila.



than a thousand years the Popes dwelled, when not driven from the Imperial city by the many revolutions which disturbed the world during those times.

Before entering the Church let us look at the surroundings. Looking towards the east, the view is magnificent. At the right stands the Baptistery of Constantine, where the converts are baptized on Holy Saturday. Over yonder rises the ruins of the vast Colosseum, built by the captives taken by Titus in the year 70, during the sacking of Jerusalem, while near by stands the Church of the Four Crowned Martyrs, the four heroic brothers who suffered their cruel martyrdom for the faith in the reign of Diocletian. By you is the Holy Stairway<sup>1</sup> formed of the steps of the stairway up which our Lord ascended, when he entered Pilate's Hall the day of the crucifixion. The pious pilgrims on their knees still go up these holy steps kissing the stones hallowed by our Saviour's foot-prints. We are almost under the shadows of Nero's ancient aqueduct, which came in by the great gate, and brought the limpid waters of the hills to the people of the Imperial city. At the right is the Church of the Holy Cross in Jerusalem, with its abbey, the ruins of the temple of Venus, the remains of the Amphitheatre of the Pretorians, and of the Palace of Elagabalus,<sup>2</sup> once the Palace of the saintly Helena, the mother of Constantine. In the walls of the city, as you glance along, you see the breaches made in war and repaired in peace, during more than twenty centuries. The eye is carried out over the Campagna dotted with long lines of aqueducts, destroyed at the time of the invasions of the Barbarians from the north. The Albanian way stretches along not far from the Appian way lined with ruined mausoleums and tombs; near by are ruins of the temple of the nymph Egeria, while the horizon is framed by the Latium and Sabine mountains.

There is another door leading in to the Church at the north, fronting on another square, where stands the obelisk which once adorned the Great Circus. That monolith, covered with hieroglyphs, is one block of red granite. It is the largest of all the Egyptian obelisks, being over 150 ft. high, not counting the base and the pedestal. It was raised at Heliopolis to the memory of king Thothmes IV., and brought to Alexandria by Constantine, and from there to Rome by Constantius.

After the victory of Constantine over Maxentius, the senate erected to him the beautiful triumphal Arch in the holy way,<sup>3</sup> which stands to-day near the gigantic ruins of the Colosseum. Constantine

<sup>1</sup> Scala Sancta.

<sup>2</sup> A Roman emperor, born in 205, killed in 222.

<sup>3</sup> Via Sacra.

the conqueror was then saluted with the words: "The Deliverer of the City and the Founder of Peace."<sup>1</sup> We know by the inscription on the Arch, that the Romans supposed he gained that famous victory more by the inspiration of the Divinity than by his genius.<sup>2</sup>

From that victory, when, according to history, the cross of Christ appeared to him in the heavens, Christian civilization took the place of Pagan civilization; then the religion of Christ and the Gospel began to heal the wounds in human nature which the cold philosophy of the Pagans could not cure. Constantine began by making laws favorable to the Church both in Rome and in the different parts of the Empire. The heathen rites and ceremonies, the Pagan debaucheries, and the immoral practices of ancient Rome were condemned. Severe laws were made against them. To stop the killing of children, he commanded them to be brought up and educated at the expense of the state. The emancipation of the slaves was encouraged. Divorce was discouraged. The confiscation of the property of criminals was stopped. The severe laws relating to criminals were tempered with Christian charity. Prisoners of state were no more thrown into vile dungeons loaded with chains. Widows and orphans were allowed to appeal to the emperor. These Christian principles became the laws of the Empire soon after the terrors of the persecutions had passed away. The triumph of the Gospel was complete; Paganism was dead.<sup>3</sup> According to the words of a writer of those times,<sup>4</sup> "the Lord had purged the earth."

In the Trajan place, where now are only tottering ruins, at that time stood the Basilica of Ulpianus, a hall of justice. There once gathered together a meeting which forever stamped its character on the history of the world. The building was large, and in it Constantine called a meeting of the Senate and the people of Rome. A Basilica of the Romans was somewhat like one of our court-houses, and the emperor sat in the judge's chair. With a wave of his hand he commanded silence, and began the remarkable words of his celebrated speech, which have come down to us in the acts of the Martyrs.<sup>5</sup>

"Let the true and only Lord be adored," he said, "who lives in the highest heavens. We desire it to be made known to all the

<sup>1</sup> *Liberatori Urbis, Fundatori Quietis.*

<sup>2</sup> The inscription on Constantine's Arch is: *IMP. CAES. FL. CONSTANTINO MAXIMO P. F. AUGUSTO S. P. Q. R. QUOD INSTINCTU DIVINITATIS, MENTIS MAGNITUDE CUM EXERCITU SUO TAM DE TYRANNO QUAM DE OMNI EJUS FACTIONE UNO TEMPORE JUSTIS REMPUBLICAM ULTUS EST ARMIS ARCUM TRIUMPHIS INSIGNEM DICAUIT.*

<sup>3</sup> *Baronius An. ad An. 313 et seq.*

<sup>4</sup> *Lactantius.*

<sup>5</sup> *Act. S. Sylvestri.*



citizens of the empire that we have abjured pagan superstitions by means of the grace of Christ our God.

“We command that the Christian churches be opened, and that the priest of the Christian law enjoy the same privileges given to the priests of the temples.

“Let it be known throughout the Roman Empire that we bow our head before the true God, before Christ, and we declare that we have conceived the idea of building a Church in his honor in the midst of our Palace.”

The effect of these words may be easily imagined. Around on either side were the senators, nearly all pagans. Constantine saw on every side among the senators sad frowning faces. The people were nearly all Christians. But few pagans were at the meeting. Scarcely had the Emperor ended, when the whole people cried out: “Woe to him who denies Christ. The God of the Christians is the only God. Let the temples be closed and the churches opened!”

The pagan senators bowed their heads. The crowd continued their cries, “Those who do not honor Christ are the enemies of Augustus! Those who do not honor Christ are the enemies of the Romans!” Constantine was glad to humble the pagan senators, but being a wise ruler he did not want to go to extreme measures. He motioned for silence. Then he said that in protecting the Christians he did not wish to proscribe the pagans, adding that he would continue to be the friend of all who would remain faithful to the laws of the empire. These well-directed words encouraged the hope of the pagans, and reassured the joy of the Christians. The effect on the assembly was immediately felt. All praised the wisdom of the emperor, and wishing him a long life they separated in peace. Constantine returned to the palace of the Lateran, according to the customs of the Roman emperors on solemn occasions, surrounded with a numerous train. The street leading from the Ulpian Basilica to the Lateran Palace passed between the Colosseum and the Baths of Titus. That night the streets were illuminated, and the whole city was one blaze of candles and of lamps, say the ancient writers. Those of our day, who know the history of the frightful persecutions which afflicted the Church from its very beginning, can imagine the joy of the Christians at the thought of their delivery, and when they saw that the emperor himself, a member of the powerful and imperial family of the Cæsars, had become a member of the Church.<sup>1</sup>

The promises of the emperor in the Ulpian Basilica were soon carried out. Already for a long time the Pope had lived privately in

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<sup>1</sup> In 312.

the Imperial palace, for there he held a Council in the year 313.<sup>1</sup> The Church of St. John Lateran was soon commenced, the emperor himself considering it an honor to begin the work on the foundations, in order to show his love towards the Saviour to whom it was to be dedicated. The site for the church could not have been better selected. From the top of the Cælian hill could be seen the grand buildings, which resumed in themselves all the glory of Pagan Rome. On the Capitoline hill was the temple of Jupiter, the chief sanctuary of Idolatry, the Palatine was crowned with the Palace of the Cæsars, from which issued forth so many edicts of death for the Christians, while near by stood the mighty Circus of the Colosseum, in which so many thousands of martyred Christians offered up their lives for the faith.

The Lateran Palace, the magnificence and the beauties of which are celebrated by Juvenal, built on the estate of Plautius Lateranus, who was put to death by Nero for taking part in the conspiracy of the Pisos,<sup>2</sup> was given to Pope Sylvester by Constantine in 312. From that time it became the residence of the Popes till their removal to Avignon in 1309. When the Church begun by Constantine was finished, it was so beautiful and resplendent in precious stones, costly marbles, and classic vases glimmering in gold, that it was known by the name of the Golden Basilica. Coming but a short time before from the horrors of the persecutions of the Romans, and from the darkness of the catacombs, the eyes of the Christians were ravished with such splendors and such magnificence.

The frontispiece of the building erected by Constantine ends in a high frontal. On the tympanum, as seen in the engraving, stands the image of the Saviour in mosaic. On the frieze is seen the inscription which tells that it is "The Mother, Head of All Churches." The portico was formed of six columns of marble from the island of Paros. Five doors led into the five grand naves of the Church. They were divided by four rows of columns, thirty of which were of great beauty. Forty-two columns of green marble, or of the marble from Gennesaret, supported the vaulted ceiling of the lower naves. The aisles were ornamented with pictures in frescoes, and the second Council of Nice speaks of them in speaking of the errors of the image-breakers, in condemning their false teachings at that time. Forty-five silver lamps hung from the principal nave, while sixty-five candelabra of silver, carved in great beauty, gave light in the side naves.

The grand altar stood in the middle of the transept. It is there yet, as given in the engraving, and fifteen hundred years have not

<sup>1</sup> St. Optatus.

<sup>2</sup> Am. Cyclop., Art. Lateran.

dimmed its beauties. It was at first surmounted with a solid silver canopy surrounded with statues of the same metal. The statue of our Lord, five feet high, was on a throne, surrounded by the twelve Apostles. The canopy of solid silver weighed 2,025 pounds, and the statue of our Lord 140 pounds. Some of the chalices of the finest gold weighed 10 pounds. The tabernacle on the altar was made of plates of the finest gold, inlaid with diamonds, gems, and precious stones. Many lamps hung around the altar burning day and night, in which were consumed sweetly-smelling oils, filling with a mysterious light that holy sanctuary. The altar was adorned with delicately chiseled sculptured figures of marble and of alabaster, inlaid with diamonds, pearls, and precious stones. The writers of these early times exhaust their eloquence in describing the splendors and the beauties of the ornamentations and the richness of that altar.

The part of the sanctuary behind the altar was lighted up with four windows, with the walls covered with marble up to the beginning of the roof. In the middle of the hemi-circle was the pontifical throne. According to the customs of these ancient times you went up to it by six steps, on the higher of which were the images of an asp, a basilisk, a lion, and a dragon, according to the words of the Prophet-King, "Thou shalt walk upon the asp and the basilisk, and thou shalt trample under foot the lion and the dragon."<sup>1</sup> These figures under the feet of the Vicar of Christ were placed there by the Christians of the time of Constantine, as the emblems of the errors and the heresies condemned by the Father of all the faithful.

In the middle of the vault of the absis, the space behind the altar, was seen the image of the Saviour, which goes back to the times of Pope Sylvester. Grave and full of majesty, with a halo of gold around the head, it is a striking sight, standing forth from its background of blue, and its eight figures of cherubims at the right and the left in a posture of adoration. In the thirteenth century, when that mosaic was restored by command of Nicholas IV., they preserved entire that ancient image.<sup>2</sup>

Near the principal altar were four celebrated brazen columns, the origin of which is disputed. Some say that, at the destruction of Jerusalem, Titus took them from the holy temple of Jerusalem, and carried them to Rome; others, that Sulla captured them in Athens, where they formed a part of the temple of Jupiter; others, that they adorned the temple of the Greek goddess Nemesis; while others suppose they were placed by Domitian in the temple of Jupiter Capitoline, after having been cast by Augustus out of the

<sup>1</sup> Ps. xc. 13.<sup>2</sup> Gerbet *Esquisse de Rome Chrit.* T. I. p. 410.



brass beaks of the ships captured by him from Cleopatra, the queen of Egypt. At present they serve to beautify the altar of the Blessed Sacrament.

St. John Lateran, or as it was called, The Basilica of the Saviour, was richly endowed. Constantine gave it a yearly income of more than \$10,000, while Popes as well as Christian princes gave large revenues for the same purpose. The history of the Church gives us the names of its chief benefactors; among them the Kings of France are prominent, as Charles V., Louis XI., and Henry IV. The Lateran Church had jurisdiction over all churches throughout the different nations of Europe, even into England; and when Ireland, the "Isle of Saints," was converted by St. Patrick, they became worshipers of the true God like the rest of the Christian world, it was subject to the supreme authority of the Supreme Pastor of souls, the Father of the faithful, who dwelled in the Lateran Palace.

In St. John Lateran are found some of the most celebrated relics of antiquity, among others the table on which our Lord celebrated the Last Supper, and another table on which St. Peter often said Mass, and the piety of the faithful considers them more valuable than if they were made of the most precious stones in place of simple wood. Like the Jews, the Romans had certain places to which they could fly for refuge, when pursued by the law or by their enemies, and the Church of St. John Lateran was one of these asylums. The doors of the Church were closed with simple curtains of linen, so that the pursued could fly to it at all times of the day or night. The churches at that time were places of refuge for slaves, prisoners of war, and the oppressed, and among them St. John Lateran was named "The asylum of Mercy."<sup>1</sup>

The disasters of fire, war, and time injured during the long course of ages the building raised by Constantine, and it was many times restored; but they were careful not to change the original plan and shape of the Church. But in the pontificate of Innocent X. the architect Borromini rebuilt the old Church and erected many massive pillars, and covered the Church with its beautiful serpentine and variegated marbles. The work of restoration was begun under the pontificates of Leo the Great, Adrian I., and Sergius II. In 896 the whole nave to the front portal was destroyed by an earthquake, the absis alone remaining. For nine years the ruins strewed the ground because the political troubles which then afflicted Italy retarded the work. Rome especially was torn with intestinal factions and civil wars. Sergius III., in 905, began to raise the broken walls, and

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<sup>1</sup> Rasponi de Basil. Lateran L. Ip. II.



restore the fallen pillars, and the work was pushed on with great vigor till its completion.

After having passed through long years of civil discords and political troubles, after having seen the Romans many times rebel against the rule of the Pontiffs, after having witnessed the Popes many times driven from Rome, after having looked down on the flags of the many nations which had conquered the Eternal city, and after the soldiers of many climes as victors passed through its holy doors, and pillaged its sacred shrines and treasures, the building was falling into ruins, when the great Innocent II.<sup>1</sup> shed the splendors of his genius on the Christian world, and restored the churches of Rome to their ancient splendors. He forgot not the Basilica of St. John Lateran. The roof was restored, and a belfry of beauty was added to the chief structure.

In spite of all these repairs, and of many others not mentioned, the sacred edifice was on the point of again tumbling down towards the middle of the thirteenth century. The walls were cracked, the roofs leaked, so that the rain came down even into the sanctuary, when the grass and the weeds grew in the abandoned aisles of the Mother Church of the world. Adrian V. proposed, in 1276, to repair the venerable building, but death carried him off after a pontificate of only a few weeks. In 1288, Nicholas IV., better prepared than his predecessors, began the work of rebuilding the celebrated Church. The walls were strengthened by abutments; the absis, shaken by time, was rebuilt and adorned with mosaics, which are still seen. The image of the Saviour was placed again on its pedestal of honor, where it had stood since the fourth century. That work was carried on under the direction of two monks, James of Torrita, and James of Camerino, whose names and portraits were placed at the base of the grand painting which they restored, and which, in a measure, they painted.

The Church was then reopened for worship, but a new disaster came. In 1308, a great fire broke out in the Church, by the imprudence of one of the workmen, who was repairing the lead of the roof. The whole woodwork was immediately in a blaze. Favored by the dry season the conflagration spread with frightful rapidity. In a few hours the whole Church, the portico, and the Palace became the prey of the flames. For three days it was impossible to approach on account of the heat. Of the vast edifice built by the labors of centuries there remained but the main altar, the absis, a part of the transept, and the oratory of St. Lawrence; the rest was one mass of

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<sup>1</sup> From 1130 to 1143.

fiery coals. That catastrophe startled the whole Christian world. All Italy was in tears at the loss of the grand Church, and in Rome they marched in processions as during public calamities. The troubles of the times had forced the Popes to live at Avignon, in France, and when Clement V. heard of the destruction of the venerable building, he was filled with sorrow, and sent from Avignon the most capable architects, with large sums of money, to repair it. Besides he made an appeal to the royal houses of Europe for funds to continue the work. All, from princes to paupers, responded to the call, and money in great sums poured in. The Basilica was quickly rebuilt, and its new beauties and splendors helped to make them forget the fire. The new Church was built in new style of architecture which rose in England, France, and Germany, and which gave so many edifices, which are since so much admired, and which then as since reigned without a rival. Its imprint was engraved on the Lateran church, but the first style of construction was mostly preserved, with Italian ornamentations.

Another fire destroyed a part of the holy edifice in 1360, and it remained in ruins for many years. Petrark gave voice to the desires of the people of the whole Christian world, in a letter to Pope Urban V. at Avignon: "Merciful Father, with what heart can you sleep tranquilly on the shores of the Rhone, under the silent ceilings of your gilded palace, while the first Church of the world is falling in ruins and stands without a roof, a prey of the winds and of the tempests?" Urban then gave orders to begin to repair the Basilica. He built the rich Gothic canopy of the main altar, upheld by four columns, and which he surrounded with a gilded railing. He also placed there the heads of SS. Peter and Paul, in rich reliquaries of silver in the form of busts, adorned with enamels and diamonds, while Charles V., King of France, placed on the breast of each bust a great lily of gold, sparkling with diamonds and the most precious stones.

The Council of Constance was held in Rome in 1420, and Martin V., of the pious family of Colonna, was elected Pope in 1417, and came to Rome as soon as the troubles of the times allowed. The Eternal city was, at that time, depopulated and falling into decay. From the time when the Ladislas of Naples had become masters of Rome and of the States of the Church through the troubles between the Guelfs and the Ghibellines, the public buildings were deserted. Everywhere were the marks of the violence of the soldiers, and the rage of popular mobs among the people. War had brought its horrors to the firesides of families. But scarcely had Martin V. appeared, than anarchy was suppressed. The exiles returned to their

homes, the citizens devoted to the Church found protection, the leaders of the seditions found a strong hand and an undaunted spirit in the Pope. Peace was restored, religious buildings were reopened. "In a short time Rome came forth from her ruins more brilliant than ever." The Pope showed his love for St. John Lateran by paving the nave with great magnificence, using for that purpose the marbles and the mosaics from the villa of the emperor Antonius Pius,<sup>1</sup> then in ruins at Genazzano. The walls of the principal nave were decorated with frescoes by the artists Victor Pisanello and Gentil de Fabriano. The talents of both were praised by Michael Angelo.

Europe was then a sad sight; schism nearly dead in Spain was being revived by Alphonsus d'Aragon, helped by Peter de Lune; France was captured by the English, and was delivered only afterwards by the heroic Joan of Arc;<sup>2</sup> Germany was torn by the Hussites; Constantinople was affected by the intrigues of the Turks; Italy was ruined by civil wars; the throne of Naples was disgraced by the debaucheries of Joan the sister as well as the heir of Ladislas. Martin V. set about putting an end to these troubles. The ablegates from the pontifical throne then traveled over every part of Europe, from one court to another, preaching peace to the rulers, and establishing concord among the nations, at the same time calling all to unite against the Turks, who were then in possession of Constantinople and threatening the rest of Europe. A Council was called to remedy these evils. It met first at Pavia, but was afterwards changed to Sienna. Martin V. on account of his health could not assist, but delegated his authority to his ablegates. He had an attack of apoplexy, and died Feb. 20, 1431. He was buried in St. John Lateran, in a crypt where his statue in bronze is still seen.

In the midst of a riot, Pope Eugenius was forced to leave Rome disguised in the habit of a monk. Then the work of the Lateran Church stopped, and nothing was done except during the pontificates of Alexander VI., Sixtus V., and Clement VIII. The latter erected the transept, of which James Porta was the architect, as well as of the sumptuous altar of the Blessed Sacrament. He decorated the tabernacle with precious stones in the form of a bas-relief representing the last Supper.

At the time of the jubilee of 1650, Innocent X., with great zeal for the fine arts, resolved to restore and to beautify that Basilica of the Saviour. His good intentions were understood, but at that time Italy cared only for the progress of modern times or the modern styles of architecture, and the Lateran Church lost its original

<sup>1</sup> Born A. D. 86, died 161.

<sup>2</sup> Born at Domremy in 1411, burnt at Rouen in 1431.



character. Columns were hidden in great square pillars, where were carved niches for the statues of the twelve Apostles, some of them shown in the engraving. Above the niches were placed bas-reliefs in stucco-work designed by l'Algrade, representing biblical scenes while higher up were the statues of the twelve great prophets. The work on the ceiling was done under the direction of Michael Angelo. Look, reader, at that ceiling, as given in the engraving. It is worthy of a Michael Angelo.

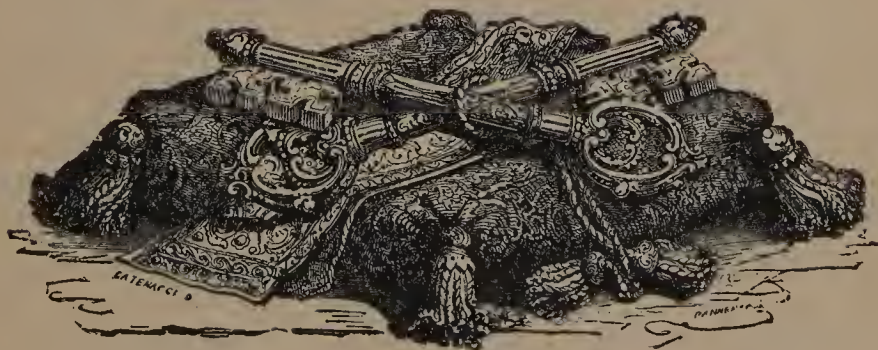
When we enter to-day the Church of St. John Lateran, the mind is moved with the remembrance of its antiquity, although it appears to have been built but yesterday. The pillars are heavy. Although decorated with beautiful columns of antique green marbles the niches do not take away the massive appearance of the building, which the ceiling only increases. The transept and the absis behind the altar have beautiful cheverons, and are of noble character. The same can be said of the transept, the work of Clement VIII., with its grand wall-paintings and the beautiful sculptured marbles, with the arms of the noble Aldobrandini family. Among the chapels that of Corsini is the most celebrated, and is said to be one of the finest decorative works of modern times. There is the mausoleum of Clement XII., who belonged to the Corsini family, from which came Andrew Corsini, and after him so many learned and such devoted servants of God. The remains of the Pope rest in a magnificent urn of porphyry, which once held the ashes of Agrippa. It was found under the portico of the Pantheon. The statue of Clement XII., in bronze, is much admired by lovers of the fine arts; the same may be said of the table of the altar, in mosaic, executed by the celebrated Christofori after a painting by Guido Reni.

To see the Church of St. John Lateran in all its splendors, you must be there when the Pope solemnly pontificates, especially when he comes to take possession of his pontifical throne. The Pope is not only the head of the whole Church, but he is also the bishop of Rome, and St. John Lateran is the Cathedral of the diocese of Rome, and on the consecration of a new Pope he comes to take possession of St. John Lateran, his Cathedral. At these times, the whole city of Rome is decked out with great magnificence, and the whole people turn out in demonstrations, such as are seen in no other city in the world. The Forum and the Capitoline hill are covered with triumphal arches, when the newly elected Pope belongs to the city of Rome. If the person elected in the conclave of the cardinals is not a bishop, he must be consecrated in St. Peter's by the bishop of Ostia, assisted by the bishops of Porto and Albano. When the



Pope leaves the Vatican, surrounded with\* a brilliant assembly of cardinals, primates, archbishops, bishops, and the clergy, with the ambassadors from the different governments, with thousands of the people of Rome and of the world, the sight is the grandest seen upon the earth. The decorations of the streets, the varied dresses of the ladies, the sparkling insignia of the foreign ambassadors, the rich vestments of the clergy, the violet of the episcopal robes, the scarlet of the cardinals, and above all the pure white of the Pope's dress, all form a most beautiful sight. The robes and the vestments of the clergy are of antique form, bright and varied. The Pontiff, carried on the shoulders of his servants, passes through the streets of the capital. He stops for a moment on the Capitoline hill, where he is complemented by the senator clothed in the toga, the mantle of the ancient Romans, decked with a neck-lace of gold, and carrying the ivory scepter of the senators of ancient Rome, whom Pyrrhus compared to kings. The senator delivers to the Pope an address in Latin, and in the name of the people of Rome, he swears everlasting obedience and fidelity to the Pontiff.

The grand procession pursues its course. The clergy of St. John Lateran come to meet the new Pope clothed in gorgeous vestments. Under the portico the archdeacon on bended knees presents a crucifix of gold to the Pontiff, who kisses with love and devotion the image of the Crucified Saviour, while the choir sings the words: "Behold the great high priest."<sup>1</sup> Near the Holy Gate, which is opened only during the time of the jubilee, a throne is raised on which the successor of Peter sits, where from a scarlet vase he receives



THE KEYS

of the Church, one of gold and the other of silver, the emblems of the power of binding and of loosing. Then he enters in triumph through the principal door of the Church, borne in his chair of state

<sup>1</sup> Brev. Roman. Of. Confes. Pont. Cap.

on the shoulders of his officers. He adores on bended knees the Blessed Sacrament, Christ himself there residing, for all this pomp and ceremony is to honor the Son of God in his Vicar on earth. He also honors the heads of SS. Peter and Paul, which are there kept with zealous care. Then he takes possession of his throne in the middle of the half-circle in the absis, with the most imposing ceremonies which can be imagined. The cardinals then come to render to him their promises of obedience, and receive from him the usual presents of the gold and silver medallions. The whole assembly prays for the Pontiff a long reign, that he may exalt the Church of Jesus Christ, that he may triumph over all errors which divide the fold of Christ, that he may see a great increase of Christian virtue, that the people may be filled with all the graces of the sacraments, and that all who have been regenerated by the waters of baptism may be led to the gates of paradise. In the midst of the prayers of the immense assembly the voice of the Pontiff is heard in benediction of the multitude. He leaves the altar to go to the balcony over the grand portico. The whole square, the neighboring streets as far as the eye can see are crowded with an immense concourse of people which press around the Church. A faint low murmur, reminding you of the roar of the sea, rises from that crowd of human beings. All eyes are fixed on the door over the portico. At the moment when the white figure of the Pope is seen coming, to give his benediction to the City and to the World, the cannons boom, the whole crowd like one man bend upon their knees, all to receive the benediction from the hands of the successor of the Prince of the Apostles.

These ceremonies were not carried out by Leo XIII. at his coronation, because the States of the Church, with Rome, had been captured by the revolution under Victor Emanuel, and at the present writing the Pope is like a prisoner in the palace of the Vatican.

Venerable in its history is the Church of St. John Lateran. More than twenty Councils, of which five were general, assembled within its sacred walls, and six other Councils were held in the patriarchal Palace attached to the Church. There the Church condemned the immoral teachings of the Manicheans of the Middle Ages, as well as the doctrines of Berengarius, who denied the Real Presence.

The Lateran Palace, attached to the Church, was composed of a pile of buildings of an irregular form, much larger than the present Palace. After the Popes, when they returned from Avignon, fixed their residence at the Vatican and the Quirinal, the old Palace of the Lateran, the residence of Lateranns, of the Roman Emperors, of St. Sylvester, and of the Popes, was many times rebuilt, enlarged

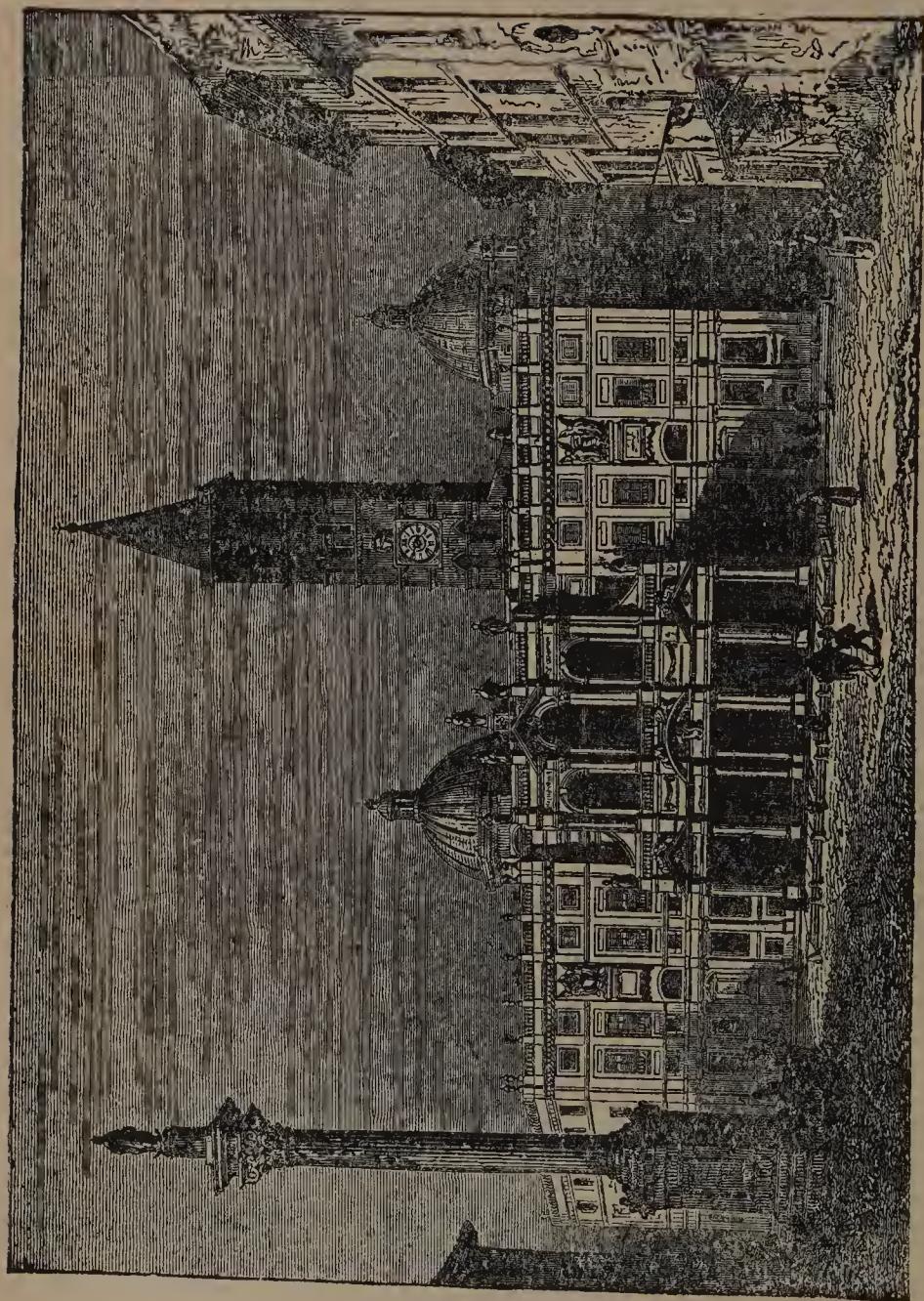
and restored during the revolutions of more than thirty generations. Within its walls took place some of the most remarkable events of the Middle Ages. There princes, kings, and emperors received the bountiful hospitality of the Popes for more than a thousand years. There the rulers of the world came to receive the counsels of their Father, the Pope. The great Leo X. lived in it for some time after his election. The building itself, as seen in the engraving, was built by the orders of Sixtus V., and at the present time it is a museum of antiquity. There, in these silent rooms, are to be seen the remains of the ruins of the glories of ancient Rome. There are the beautiful white marble statues of the family of the Augustus, the mosaics from the Baths of Caracalla, and the other discovered works of art dug up from the remains of pagan Rome. Here lived Gregory the Great, St. Martin, Pope and Martyr, St. Gregory VII., and the great Innocent II. Here once dwelled Constantine, Charlemagne, St. Bernard, St. Francis of Assisi, and St. Dominic. Around no other building in the world cluster names so famous in the history of the past.

Constantine's Baptistery, which belongs to the Church of St. John Lateran, still preserves its primitive character, given it when it was built in the fourth century. But the ornaments have been changed. It is of eight sides, surmounted by a cupola or dome of the same kind. The baptismal fonts in the centre are surrounded by eight beautiful columns of porphyry. You descend by three stairs to the baptismal waters, which are kept in an urn of basalt. In former times the Popes used to come here on Holy Saturday, and with their own hands baptize the converts. We read that the emperor Charlemagne was once present at that solemn ceremony, during the pontificate of Adrian I., who restored the baptistery. The emperor Constantine enriched the baptistery with many costly gifts, one of which was a statue of our Lord of solid silver, five feet high, weighing 166 pounds, and another a statue of St. John the Baptist, of the same kind, which weighed 100 pounds. The holy Forerunner held in his hands a scroll on which were the words: "Behold the Lamb of God. Behold him who taketh away the sins of the world."<sup>1</sup>

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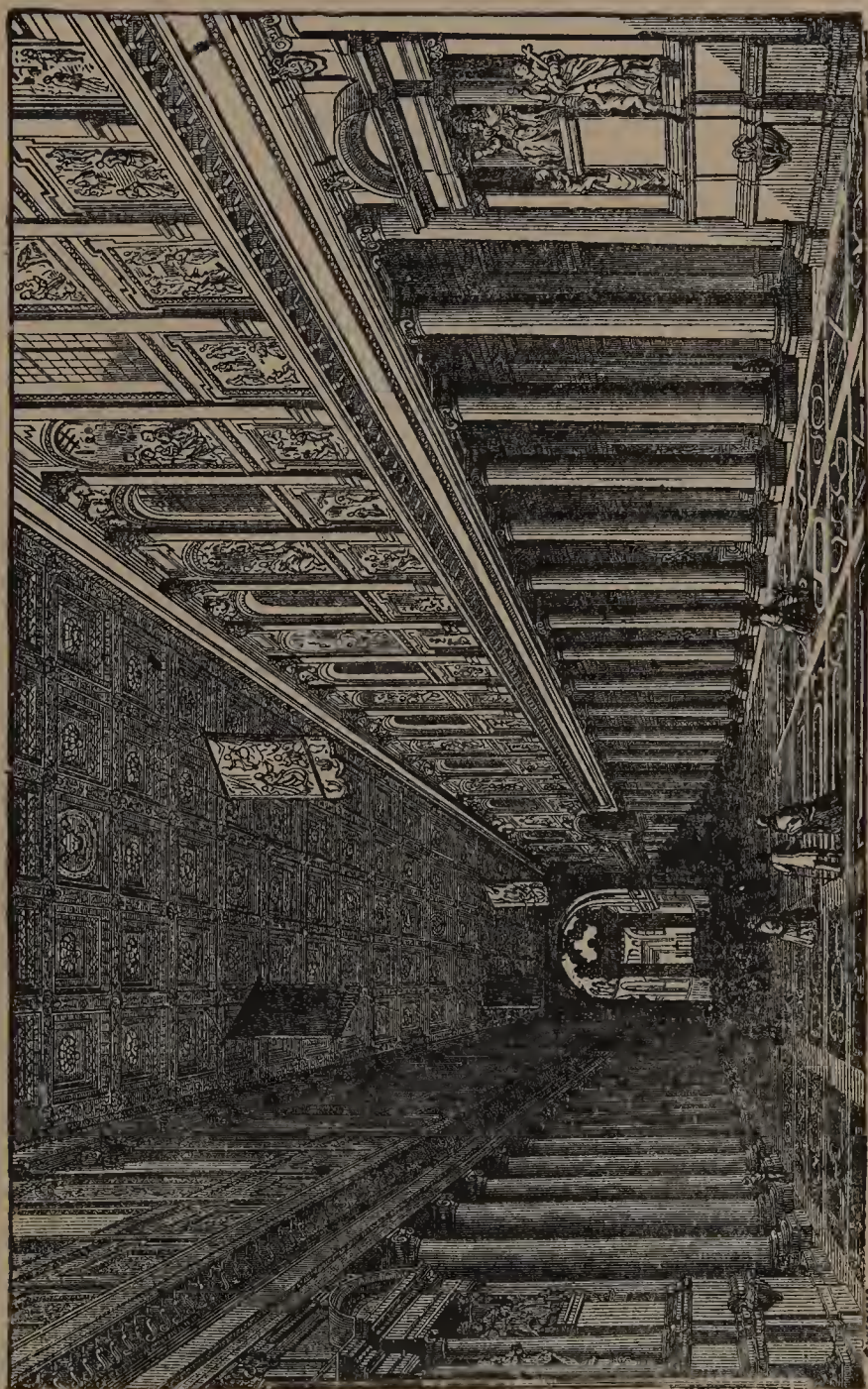
<sup>1</sup> John 1. 29.





ST. MARY MAJOR, ROME.





INTERIOR OF ST. MARY MAJOR, ROME.

# ST. MARY MAJOR,

## ROME.



At the time when the Roman republic was changed into the empire, the Esquiline Hill was covered with princely palaces and beautiful residences. There the great poets sweetly sung of the tranquillity they enjoyed and of the purity of the air they breathed. Juvenal, Propertius, Virgil, and Horace here had their houses, and Mecenius, the patron of literature and of the fine arts, there built a magnificent villa. Nero seized the most favorable sites on this hill for his house of gold, his gardens and his parks. There once stood the Temple of Juno, the Goddess of Good Luck, and by a strange fancy of the Pagans, near by was the temple dedicated to Bad Luck.

At the present time two beautiful edifices crown the summits of the Esquiline Hill, St. Mary Major on the site of the Temple of Juno, and the Church of St. Peter in Chains, wherein are seen the chains with which the Prince of the Apostles was bound, and the celebrated marble statue of Moses by Michael Angelo. The wars and the revolutions of the ages past have changed the surroundings. In place of the grand buildings of antiquity in our days, are found only the cottages of the poor; and St. Mary Major, the grandest and the richest of the churches raised to the honor of God's Mother, stands in an almost deserted part of the city.

In the centre of the square, before the Church, rises a superb column of the Corinthian order, shown in the engraving, which once belonged to the Temple of Peace. It is more than 66 ft. high, not counting the pedestal. It was erected by Paul V. The statue on the top is of bronze gilt with gold, an image of the Mother of Christ *who gives us the true peace*. A fountain of limpid water flows from the base of the column, and crowds of people from all the surrounding neighborhood come to that marble basin to quench their thirst, or carry the water to their homes.

The Church of St. Mary Major goes back to the pontificate of Pope Liberius, according to the ancient authors.<sup>1</sup> It had a miracu-

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<sup>1</sup> Anastasius Biblioth.



lous beginning. Its history is given in Liturgical works, and the history of the founding of the Church can be seen in the Breviary.<sup>1</sup> During the pontificate of Pope Liberius, John, a patrician, and his wife of as distinguished a family as himself, having no children, vowed their property to the Mother of God, praying continually for a sign from heaven to direct them what to do with the property. On the night of the fifth of August, about the year 352, when the greatest heat was felt in Rome, snow fell on the Equiline hill. At the same moment the Mother of God appeared separately to John and to his wife, telling them to build a church in her honor and to her memory in the place where the snow fell, and that thus she would become their heir. John, the next morning, hurried to Pope Liberius to tell him of the prodigy, and he found that the same vision had appeared to the Pope himself. The report of the miracle spread rapidly through the whole city of Rome, and in the morning a great crowd of people gathered on the Equiline hill to see the snow, which fell in the midst of one of the hottest seasons felt for many years, and when they heard of the vision they took the whiteness of the snow as a symbol of the holiness and of the purity of the Virgin Mother of God. Soon came the Pontiff accompanied by the clergy of Rome. The Pope pronounced these words on the spot: "Blessed be the Almighty, may his praises be sung and repeated here from age to age." Liberius then marked out the plan of the Church, and as soon as the workmen had dug a little deeper the lines for the foundations, the snow melted away, and by the hot rays of the sun the water from the melted snow was seen ascending in clouds of vapor like sweetly smelling clouds of incense ascending up before the Lord.

The building of the Church went on rapidly, owing to the liberality of the noble patrician John and his pious wife. The dedication of the Church took place on the 5th of August, the anniversary of the miracle. Pope Liberius dedicated it to the Saviour, placing it under the patronage of God's Mother, and leaving there some precious relics. Some years afterwards the good and saintly founders, John and his spouse, were called away by death and buried in the Church built by their liberality. The Church was first called St. Mary of the Snows.<sup>2</sup> In after years it was named the Liberian Basilica, from Pope Liberius, by whom it was dedicated.<sup>3</sup>

Scarcely were the ceremonies of the dedication ended, when serious troubles began for Pope Liberius. Constance, the Emperor, became the persecutor of St. Athanasius because he upheld the Divinity of Christ against the impious Arins. The Pope upheld Atha-

<sup>1</sup> Sancta Maria ad Nives 5 Ang.

<sup>2</sup> Sancta Maria ad Nives.

<sup>3</sup> Am. Cyclop., Art. Liberius.



nasius, and the emperor drove the holy and courageous Liberius from Rome into exile, because he would not consent to the condemnation of Athanasius. After having in vain tried to frighten him, he called all the bishops to a Council at *Æles*, where the emperor, under the pain of deposition, banishment, and of the confiscation of church property, forced them to sign the doctrines of the wicked Arius.<sup>1</sup> Vincentius, the representative of the Pope, was subject to cruel torments, which drew from the Pope to the emperor a letter of indignant reproof, demanding another Council at Milan, where the Pope was represented by Eusebius, Bishop of Vercelli, who not yielding to the demands of Constance for the condemnation of Anastasius, was banished. Again the Pope protested, for nothing could move him from what was right. He continued to uphold the Divinity of Christ. He was arrested, carried to Milan, had an interview with the emperor, and, not yielding, he was banished to *Bercœa* in Thrace. At length he returned to Rome in April, 357, but soon he had to hide in the catacombs from the fury of Constantius the Emperor.

St. Damasus succeeded Pope Liberius in 366. For the first time since the days of St. Peter, the election of a Pope gave rise to a violent commotion. A deacon Ursin, carried away by pride and ambition, contested the election which placed Damasus on the chair of St. Peter, and by every means he tried to become Pope himself. By intrigue and duplicity he received consecration at the hands of the Bishop of Tivoli, called upon his friends and had recourse to arms. The rebel, with his soldiers, took possession of the Basilica of Sicinius, a hall of justice like one of our court-houses, not far from the Church of St. Mary Major, and was there besieged during the whole of October 26, 366. Before an end could be put to the revolt, they had to force the doors and set the building on fire to dislodge the rebels. One hundred and thirty-seven persons lost their lives that day.

About half a century passed, and St. Sixtus, the third Pope of that name, resolved to rebuild St. Mary Major. The Church was enlarged, and took about the same shape it has preserved to our days. The plan of the building is beautiful, and it is one of the finest specimens of an ancient Christian church. Sixtus V. and Paul V. added to it the Chapel of the Manger and of the Virgin. The work of Sixtus III. was done during the session of the Council of Ephesus, when the errors of Nestorius, claiming that there were two persons in Christ, were condemned. The Council, following the Apostolic traditions, proclaimed that Mary is God's Mother, and by the work

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<sup>1</sup> *Am. Cyclop.*-Art Liberius.

on the Church the Pontiff desired to engrave on stone and to give testimony of the Catholic Church, the mother of all Christian churches, to the Maternity of Mary. The Pope had many pictures in mosaics executed in the Church and dedicated them to the Christian world in these words: SIXTUS BISHOP, TO THE PEOPLE OF GOD. These works, restored at different times, are to be seen in our days. They represent different scenes taken from the Old and New Testaments, and during the course of ages, with the paintings done by order of Constantine and Pope Sylvester in the preceding century, they have been often cited as proofs of early Christian customs against those who would have no pictures in their churches. The same may be said regarding the paintings and the delicate, yet simple, sculptures found in the catacombs, going back to the ages of the Apostles, all proclaim that pictures and images have been used by the Christians in their churches at all times since the time of Christ.

Sixtus III. not only rebuilt and beautified the Church, but he secured to it a large revenue each year, besides giving a great number of costly vases, lamps and candelabra of solid silver and gold. He covered the main altar with plates of silver weighing 300 pounds, wrought with a magnificence and splendor which astenished all who saw it.<sup>1</sup>

The example given by this Pope was followed in the following generations. Ornaments of the most beautiful kind, the gifts of Popes, of kings, and of princes, accumulated in that sanctuary. There were to be seen rare marbles, porphyry, jasper, granite, agate, lapis-lazuli, precious stones, silver and gold in such an abundance and formed into such beautiful artistic shapes and designs that the eyes of the beholders were ravished at the sight. Emperors, kings, princes, cardinals, bishops, the clergy and the people vied with each other in decorating the sanctuary of that Church, so that it became one of the richest shrines of the world.<sup>2</sup>

Towards the beginning of the year 590 the Tiber overflowed its banks, and a pest or plague of great mortality broke out in Rome, and, among numberless victims, it carried off Pope Pelagius I. Gregory the Great, when he became Pope, commanded a procession to be formed in honor of the Virgin, and directed them to march to the Church of St. Mary Major. Such was the violence of the plague that eighty persons were attacked and died in the procession. At the end of the procession came the Pope himself, walking in his bare feet, carrying an image of the Blessed Virgin. From every side were heard cries of sorrow and of lamentations and of woe. The sol-

<sup>1</sup> Pavinius, p. 305, Anastus, in Sixtus III.

<sup>2</sup> Anastasius, etc.

emn cortege passed through the principal streets, then deserted, till they came opposite to Adrian's tomb, when they heard the voices of angels singing hymns and canticles of praise. An angel appeared at that moment on the summit of the mausoleum sheathing his sword. From that moment Adrian's tomb has been called the Castle of Michael Angelo, and the hymn sung by the angels is said each year during the Easter Season.

Gregory III., Adrian I., and St. Leo III. were benefactors of St. Mary Major. These Popes beautified it with costly ornaments. Adrian covered the altar of the Manger with plates of pure gold weighing 150 pounds, not to speak of the vases he gave of gold and of silver covered with precious stones. During his pontificate the foundations were strengthened and the roof renewed without in any way changing the ancient character of the Church.

Paschal I., following the footsteps of his predecessors, began the decorations of the choir or sanctuary. He raised at the end of the apsis a magnificent throne of marble, inlaid with costly and rare stones, and placed before the principal altar six columns of porphyry, with bases and capitals of Parian marble. The altar itself was beautified with bas-reliefs of scarlet weighing 385 pounds. The front of the altar was upheld by sixteen little silver pillars, supporting arches of the same metal. The writers of these early times tell us of the beauties and of the magnificence of the Church of St. Mary Major.<sup>1</sup> Pope Eugenius III., the disciple of St. Bernard and once Abbot of the monastery of St. Anastasius, built in 1145 the portico of the Church, which was restored afterwards by Gregory XII., and at length demolished by Benedict XIV. in 1743. It was a beautiful work, in which were seen eight splendid columns with mosaics in the pavement, interspersed with plates of porphyry and granite, so much esteemed by the ancients.<sup>2</sup>

The thirteenth century, which saw so many of the great Gothic Cathedrals of England and France raise their noble piles, the pride of the human race, witnessed Nicholas IV. raised from the modest ranks of the Franciscans to the Chair of St. Peter. He rebuilt the apsis of St. Mary Major, guided by the talents of the Franciscan monk James of Torrita, to whom is due the restoration of the mosaic of the Saviour in the Church of St. John Lateran. James of Torrita was an architect as well as an artist, but his talents in that respect were not so well known as his art of making the most brilliant mosaics which, as made by him, are imperishable. Cardinals James and Peter Colona restored the mosaics of the façade done at first by

<sup>1</sup> Severano Mem. S. T. Ip. 683 et seq.    <sup>2</sup> The ancients called that kind of work *Opus Alexandrinum*.



Gaddo Gaddi, a student of Cimabue. They were restored again in 1825.

Gregory XI. built the belfry of Mary Major, the highest in Rome. The tower, as seen in the engraving, has a clock. The steeple was injured in the reign of Pius VII. by a storm, but it was repaired again by the same Pontiff. On each side of the tower are two domes.

Towards the end of the fifteenth century Cardinal William d'Estoutville, archdeacon of the Church and a prelate of great mind and love of the arts, resolved to restore and to embellish the building, and it still bears the marks of his liberality. At the same time he built a religious house for the Augustinians, which he dedicated to St. Augustine, the great Bishop of Hippo. It was the first building erected at that time with a dome. It was built under the direction of the architect Baccio Pintelli. When the king of France, Charles VIII., passed through Rome, in 1495, on his way to the conquest of the kingdom of Naples, he built at his own expense, on the Pincian mount, a monastery for the religious of St. Francis of Paul. It is the noble Church of the Trinity of the Mount, kept by the Minor Franciscans till the revolution of 1793. It was for a long time the home of the Franciscan Sisters of the Sacred Heart.

We now come to some of the remarkable events of modern times. At the end of the fifteenth century Columbus, a fervent Catholic, was sent by Ferdinand the Catholic and Isabella his queen to discover America, and the very first gold which he carried across the ocean from America he sent to Rome, and by Alexander VI. it was used in decorating St. Mary Major, and thus consecrated to God's Mother. In the same way, a few years ago, the first gold discovered in Anstralia was sent to Rome and, when the medals in memory of the truth of the spotless conception of Mary was proclaimed in 1854, that virgin gold from Australia was used in making them.

Crowds of pious pilgrims from all parts of the world visit St. Mary Major. On entering the Church one is struck with the general appearance of the building, where is seen, better than in any other church building, the shape and the outlines of an ancient Christian church, such as could be noticed in the old St. Peter's before the now Basilica was built, in St. John Lateran before the changes made by the architect Borromini, and in the old Church of St. Paul beyond the walls. In one of the chapels which the highest art of man has beautified, where the riches of centuries has accumulated, where gold, silver, precious stones, bronze, rare marbles, and the finest sculptures glitter and sparkle in the light, there is preserved with care a part of the Manger in which our Lord was laid the night of his birth, the

Swaddling clothes in which his holy limbs were enwrapped, and a little of the hay on which the Lord and Creator of the world was laid the winter night of his birth. For this reason St. Mary Major is sometimes called St. Mary's at the Manger.

The nave of the Church is upheld by thirty-six Ionic columns, as seen in the engraving. They are of white marble, varied with gray, which once belonged to the temple of Juno, according to the general opinion of writers. They are very beautiful. The entablatures are in regular proportions of simple lines, which produce a fine effect. Above stretches out the beautiful ceilings, decorated with grand squares in mosaics. At the end of the absis behind the altar are seen the beautiful mosaics placed there by order of Nicholas IV., representing the coronation of the Virgin. In that picture, the figures standing out from a back-ground of gold, the effect is exceeding beautiful. The pictures of our Lord and of his Mother have sweet and mystic expressions, seen from all parts of the Church, strikingly beautiful, and show that the temple is dedicated to God's Mother.

The Chancel of the Manger makes in itself a church. It was opened by Pope Sixtus V., and is surmounted by a dome, while around the sides are little chapels. In it are seen twenty beautiful columns of porphyry. The Manger of the Lord is enclosed in a silver casket. In the midst of four little columns of green antique marble is the statue of Sixtus V. between statues of St. Francis and of St. Anthony. Before you rises the tomb of St. Pius V., whose body is placed in a magnificent urn adorned with bas-reliefs. In the centre of the chapel stands the altar of the Blessed Sacrament, with four bronze angels upholding the tabernacle. We could not describe all the beauties of the works of art in that chapel which have been accumulating there during the many centuries which elapsed since it was built; they are the gifts of Popes, the munificence of kings, the liberality of royal houses, and the piety of the faithful of every clime, till they have enriched it with their choicest donations. In the midst of all these, the beholder can see at a moment that the whole Church was built to celebrate and perpetuate, from generation to generation, the joyful birth of the Son of God. In the summit of the dome is seen the Eternal Father blessing the world at the moment when, in the bosom of Mary, the Word became incarnate, and the Son of God took the form of man. The whole ceiling of the vault of the dome is covered with pictured angels singing "Glory be to God in the highest, and on earth peace to men of good will."<sup>1</sup> These angelic pictures were executed with great beauty.

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<sup>1</sup> Luke ii. 14.

The Chapel of the Virgin is of the same dimensions as that of the Manger, and was built at the expense of Paul V. All admire the beauties of the ornamentations, of which nothing can be richer than they are. The walls are covered with the rarest marbles of Asia and of Africa. The image of the Virgin is placed on a back-ground of lapis-lazuli, surrounded with a sparkling brilliancy of precious stones. The four columns of the altar are of Oriental jasper, with entablatures of agate and bases of bronze. A great bas-relief in gilded bronze and silver represents Pope Liberius tracing the foundations of the Church in the midst of the snow. The funeral monument of Paul V. attracts the attention of the visitor, also beautiful bas-reliefs representing the canonization of St. Charles Borromeo, the conversion of the Japanese to Christianity, and the founding of the Chapel of the Virgin. More than one hundred artists have worked in beautifying St. Mary Major, but it would take too long to give their names.

The great and learned Pope Benedict XIV. was one of the benefactors of St. Mary Major, and he used to come to the Church each Saturday to sing the Litanies. Also Leo XII. loved in a special manner that holy sanctuary, and executed many of the principal works in it, among them the Baptistery, which is of wonderful magnificence.







# THE CATHEDRAL,

## MILAN.

SAINT BARNABAS, the Apostle, according to the traditions of the Church, first preached to the people of Milan, many embraced the faith, and soon the Apostle left for new conquests. Milan gave many great and celebrated martyrs to the faith; there lived Nazarius, Celsus, Faustus, Felix, Gervas, and Protas. The Gospel took deep root, and the Church of Milan in the early ages burned with a lively faith. There lived, as its Bishop, St. Ambrose, that great doctor of the Church, whose eloquence, sweet yet powerful, has been compared to honey. Thirty-three Bishops of the Cathedral of Milan have been canonized as Saints. At Milan the persecutions of the Roman Empire ended by the publication of Constantine's edict in the beginning of the year 313. From that time the Christian religion, so persecuted before, came forth from the darkness of the catacombs, from the fastnesses of the mountains, and shone forth in all the majesty of her faith and of her ceremonies. The emperor decreed that the property of the Christians, confiscated during the persecution, would be restored to the heirs of the martyrs, or given to the churches. Priests and people then breathed in freedom. The pure morality of the Gospel was preached without obstacle. The triumph of the Church was complete, and the civilization of the modern world began.<sup>1</sup>

Historians admire not less the actions of the penitent emperor Theodosius than those of Constantine, who planted the cross on the summit of the capital. "He that overcometh himself is greater than he that taketh the city," is a saying everywhere known. In a moment of anger, Theodosius had condemned to death the inhabitants of Thessalonica, who insulted him, and seven thousand persons of every condition, age, station, and sex reddened the streets of the city with their blood, as victims of the imperial vengeance. That frightful massacre filled all hearts with sorrow. St. Ambrose himself could

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<sup>1</sup> Eusebius Hist. LX. Cap. V. Baronius annal. ad an. 313, LIII. p. 74, n. 18.



not restrain his tears, as well as his holy indignation. He wrote to the emperor a letter which shows at the same time the firmness and the sorrow of the great bishop.<sup>1</sup> He reproached him with his crime in the most severe words, at the same time showing no want of respect for the person of the sovereign. On the following Sunday, St. Ambrose heard that the emperor was coming to the Cathedral, to be present at Mass, and with the courage of a Saint he stood before the door of the Church, and said to the emperor when he approached: "How dare you stretch forth your hand red with the blood of the innocent, to receive the Body of Jesus Christ?" Theodosius said nothing to justify himself. Seeing the enormity of his sin, he asked pardon, giving the example of King David. St. Ambrose said: "Imitate in penance, then, him whom you have imitated in sin." The emperor humbled himself, did penance in public, and thus he left to posterity an example which will never be forgotten. That grand act of courage on the part of St. Ambrose and of humility on the part of Theodosius took place in the vestibule of the Cathedral of Milan, rebuilt by St. Ambrose, and consecrated on the 19th of June, 387.

The Church was in part reconstructed by Archbishop Anspert from 868 to 881, and restored in the thirteenth century. To-day he is known as the doctor of Milan, and his body reposes under the grand altar, by the side of the remains of the holy martyrs Gervas and Protas. The bronze doors are probably the ones used in the old Church. They are the ones which St. Ambrose closed to the emperor Theodosius. We see still there in that Church the pulpit of white marble from which those eloquent homilies were delivered by St. Ambrose, and which converted St. Augustine from the errors of the Manicheans. At the end of the absis, you see the episcopal throne of marble, and the walls are adorned with fine frescoes, where are represented, one facing the other, the two cities of Milan and of Tours, with curious inscriptions relating to the ancient traditions of these two Churches, and St. Ambrose assisting in spirit at the funeral of St. Martin. The same are reproduced in the Metropolitan Church of Tours.

The present Cathedral of Milan stands upon the site of the primitive episcopal Church, which St. Ambrose in writing to his holy sister St. Marcellina calls the grand basilica. The Church of St. Ambrose remained until the middle of the fifth century, when in 452 it was destroyed by the ferocious Attila, "the scourge of God," when he ravished the fairest portions of Gaul, now France, as well as Pannonia, Venetia, and penetrated with fire and sword into the

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<sup>1</sup> St. Ambrose Epistles 31.



southern portions of Italy. With his savage slaughtering army he appeared before Rome, when Leo the Great, clothed in all the beauties of his pontifical robes, surrounded with cardinals and bishops, went forth to meet him and ask him not to sack the Eternal city. Attila turned aside with his army and left Rome. When his soldiers asked him why he did not capture Rome, history tells us that he said that Almighty God had appeared to him in a dream that night, and told him to spare Rome, and that he saw the Lord clothed in vestments like those worn by the Pope.

Twenty years passed by, and the Lombards began to devastate the fairest cities, villages, and campagnes. Anarchy and disorder were then so multiplied that robbery, pillage, and fire, say the historians, were the least of the evils which fell upon that unhappy country. Each morning the sun rose, and showed along the streets hanging to the trees and houses the bodies of senators, illustrious Romans, saintly bishops, holy abbots, learned priests, and faithful people.<sup>1</sup>

After the invasion of the barbarians from the north, peace at length was established. The manners of these savage men were softened by the Gospel, the plains of Lombardy were again covered with an industrious population, and populous cities rose in the place of those destroyed.

The Cathedral of Milan, which had been rebuilt, was again destroyed by fire in 1075. It was for the third time rebuilt in 1162. It was partly torn down by Frederick I., who feared that the tower would be turned into a fort.

The first stone of the present Cathedral was laid by John Gales Visconti on the 15th of March, 1386. That impious prince spared neither pillage, perjury, nor assassination in order to become the master of Milan. By treason, he overcame his uncle and his two cousins, whom he imprisoned in the Chateau Frezo, where they were poisoned. But sorrow at last touched his heart. In the midst of the rejoicings over his success, he heard the secret voice of conscience, which reproached him for his crime. Filled with sorrow, and desiring to do penance for his sins, he laid the foundations of two magnificent Churches, in honor of the Blessed Virgin, whom Christians of the Middle Ages loved to call the Refuge of sinners, and the Mother of mercy. These two Churches are wonderful works of religious art. One is the Cathedral of Milan, the other the Cathedral of the Charter-house of Pavia; one is dedicated to the Birth of Mary, the other to our Lady of Grace. The Charter-house of Pavia is said to be the most beautiful monastery in the world.

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<sup>1</sup> Paul Diac., L. 2. C. xxxi.

Gales Visconti had, by his first wife Isabella, an only daughter named Valentina, who married Louis of Orleans. That marriage was the origin of the idea that the princes of France had a right to the possession of Milan, and because the last Visconti, in 1447, left as his only heir a daughter who married Sforza. Such was the cause of the bloody wars which desolated that rich country, where millions of the French soldiers found a tomb.

When beginning the work on the foundations of the Cathedral, the duke gave, besides a large sum of money, magnificent blocks of the white marble of Candoglia, on the road to Simplon, beyond the great lake. From that came all the materials used in the construction of the building. The marble of Candoglia is very fine, and time gives it a light yellow color very agreeable to the eye. According to the most commonly received opinion, the prince chose a German architect, Henry Gmunden, to whom he confided the care of building the Church according to the Gothic style of architecture, then little known in Italy. A long time before this the Gothic style had created a number of noble Churches in France, in England, and in Germany.

Under the direction of the capable German architect the Cathedral of Milan was commenced on a scale which makes it one of the grandest Churches ever erected, and with a richness of ornamentation which excites the praises of every one, although the Italians call it a German style. After the death of Henry Gmunden, many artists came from beyond the Alps, from France, from the cities of Fribourg, from Ulm, and from Bingen, to take charge of the work. We remember now the names of Nicholas Bonaventure, who came from Paris on the 8th of June, 1289, John of Champmousseux, and John Mignot, in 1399. The last were born in Normandy.<sup>1</sup> After them came Italian architects, among them the celebrated Brunnelleschi. To Germany belongs the honor of the plan and of the style of the noble Cathedral of Milan. In 1486 John Galeas Sforza wrote a letter to the magistrates of Strasbourg asking them to send them Hammerer, the master-mason of their Cathedral, to get his advice regarding the central tower, the building of which presented great difficulties.

The work on the Church advanced slowly for want of funds, and to-day, after the labors of nearly five hundred years, the building is not yet entirely completed. For nearly four centuries and a half the scaffolding was seen along the walls of the gigantic Church. At the beginning of the present century Napoleon I. recommenced the work

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<sup>1</sup> Giulini *Memorie spett alla Storia di Milano*, T. xi. p. 458. Emeric David *Tab. Hist. C. v.* p. 112, 113.

for a long time interrupted, and gave a fresh impetus to the undertaking, the French government paying for some years \$1,800,000 annually for the work. They intended to erect a belfry in the Gothic style, of a size and of a height that would rival the most celebrated steeples of the world. The plans were drawn up by Cagnola, and submitted to Napoleon for his approbation, but the disastrous campaign of Moscow ruined Napoleon, and the project was given up.

The plan of the principal entrance was designed by the first architects of the Church, but it was abandoned, and in 1560 St. Charles Borromeo, Archbishop of Milan, asked Pellegrini to draw up another design and finish the nave. That architect, who was a sincere admirer of the works inspired by the Italian Renaissance, supposed that, according to the taste of his times, the least fault would not agree with the rest of the building. Pellegrini flattered himself that the beauty of the Cathedral would be heightened by fine, delicate ornamentations, but that decoration disappears in the midst of the grand lines of architecture.

After the death of St. Charles Borromeo, Pellegrini was called to Spain by Philip II. to paint the Escorial, and the continuation of the work on the Cathedral was confided to inferior architects. Castelli and Riccnino changed the designs of Pellegrini. Still following in some things the ideas of that master, they filled the doors and windows with superfluous ornaments. Marble easily takes the fine embellishments and the arabesques of the Renaissance, but the effect, while pleasing the common people, does not satisfy the learned and cultivated taste. Noble simplicity is the mark of grand works; richness will never replace beauty. Lively discussions arose from the seventeenth to the eighteenth centuries regarding the merits of Pellegrini and of the work of his successor. The conclusion of the learned was that the Gothic style should replace the modern decorations of the façade. In 1635 Charles Buzzi thought of making the changes required by taste and public opinion. The project was approved, but never carried out. A new and very remarkable idea was brought up by Francis Castelli; but like the other it was disregarded, and the time was spent in useless disputes. At last, in 1790, it was decided that the façade should have a Gothic facing, and that the ornamental plans designed by Pellegrini should be preserved. It appears that that solution of the difficulty did not satisfy all parties, because they ordered that the reasons would be given to the public in an inscription, which is seen still engraved on the central abutment.

The one who enters for the first time the Cathedral of Milan is



astonished at the imposing sight of the interior. The dim religious light which reigns within strengthens the impression that he is in the midst of a forest of columns. High vaulted ceilings, pointed arches, numberless statues on the summits of pillars, the ancient stone windows of extraordinary beauty, all show that the edifice is only less in grandeur and size to St. Peter's in Rome. It is like the Cathedral of Florence, but of a greater width. Its length is 486 feet, breadth of body 252 feet; between the walls of the transept 288 feet, width of nave from centre to centre of columns 63 feet, which is double the width of the side aisles; the height of the crown of the vaulting of nave 153 feet, height from the pavement to the top of the statue of the Blessed Virgin 353 feet.

The interior is divided into a nave and four aisles, by four ranges of clustered pillars. Fifty-two pillars, each formed of eight shafts, separate the arches of the roof. These pillars are 80 feet high, with a base 4 feet, shaft 57 feet  $6\frac{2}{3}$  inches, capital 18 feet  $6\frac{1}{3}$  inches, and diameter of shaft 8 feet.

The grandeur of the columns, the double lower sides, the original form of the capitals, the beauty of the walls, the numberless sculptures on every side, the richness of the sanctuary, the size of the windows behind the altar, all tend to give the Church a majestic appearance. To consider only the materials used in the erection of that magnificent work, no building on earth can be compared to the Cathedral of Milan. Everywhere nothing but white marble; the walls, the pillars, the vaults, the pavements, the roof, the shingles, all in white marble. The floor is laid in mosaic, in red, blue, and white marble. The white marble exterior has niches and pinnacles for 4,500 statues, of which over 3,400 are completed at present; the figure of the Blessed Virgin crowns the highest pinnacle of the steeple, and the images of angels and of saints appear to form a celestial court both within and without.

The plan of the Cathedral is in the form of a Latin cross, with five naves, the arches of the balustrades resting on fifty-two separate columns, without counting the columns abutting against the walls, which separate the arches of the ceilings. The pillars are crowned by garlands of foliage in marble and of flowers, in the midst of which sport the sculptured images of children and of animals; above are eight little niches, corresponding to the carvings of eight little columns grouped around each pillar, containing marble statues. These kinds of capitals were designed by Filippino de Modene. That arrangement, which had no model but in his own fancy, has been very much praised; but some say it does not agree with the

principles of correct architecture, for there is interruption in the lines for no motive.

The paintings of the vault have been equally criticised. They represent numberless mouldings. That useless decoration injures the general effect of Gothic arches. But the Cathedral of Milan is especially distinguished for the purity of its details. The Gothic style is remarkable in the centre of Europe for its elegance, harmony, correctness of lines, and regularity in decoration, so that it can be followed with certainty in all its revolutions; but it had not been carried into Italy in all its perfections, neither at Milan, at Florence, nor at Pisa, where we find, nevertheless, some curious Gothic buildings.

On the 20th of October, 1577, St. Charles Borromeo solemnly dedicated the Cathedral of Milan. That ceremony was carried out with extraordinary pomp and grandeur, as is the case in all ceremonies when they relate to our religion. In all things concerning religion St. Charles was as liberal as a sovereign. In the places where he lived for any length of time soon rose churches worthy of his generosity. The principal ornaments of the sanctuary of the Cathedral were done by his orders. At the entrance to the crypt, where repose the bodies of the saints, we see engraved the word *humility* placed there by the orders of that great saint, who, by his father, came from the illustrious family of the Borromeos, and by his mother from the Medicis. He was the nephew of Pope Pius IV., and was consecrated Archbishop of Milan at the age of twenty-three, and he soon became cardinal with the title of St. Praxedes. Adorned with all the gifts of genius and of education, the possessor in his own name of an immense fortune, surrounded with all the glory that this world can give, every one knows his heroic devotion during the pest which visited Milan. He died at the age of forty-six. He had for his motto *humility*. His body rests to-day in the middle of the underground chapel, the walls covered with bas-reliefs of gold and of silver, in a vermillion casket, enriched with precious stones. We can see the body of the saintly archbishop through rich transparent panels of crystal. It is vested in pontifical robes, and his head, covered with the precious mitre, rests on a cushion of gold. In remembrance of that holy archbishop, how can we forget the services he rendered to the Church; his re-establishment of ecclesiastical discipline, and his immortal sermons delivered at diocesan synods, where shone forth a tender piety, an inspired wisdom, and an ardent zeal for the salvation of souls.

In the Church you see, in the midst of great numbers of sculptured tombs, those of John James Medicis, Marquis of Marignano,

who died in 1555; of Cardinal Frederick Borromeo, of St. Charles, nephew of Cardinal Cajetan, of two archbishops who descended from the powerful family of the Visconti; of Andrew Mercati and of Cardinal Caracilo, governor of Milan, who died in 1538. Behind the sanctuary stands a colossal statue of St. Bartholomew the Apostle. He was condemned to be scourged to death, and his martyrdom is represented by that statue. It was sculptured by Mark Agrate, who, proud of his work, compared himself to Praxiteles in the curious inscription seen upon it. That statue is said to be the great masterpiece of anatomical imitation, but that anatomy, whatever its merits might be in a school of medicine, offers in the Church but an object of fright and of disgust. The statue of the Virgin is less celebrated than that statue, but it is worthy of being described. It has a magnificent candelabra, with seven branches in gold bronze, formed of charming Gothic foliage, interwoven with little statues chiseled with simple grace. The figure of the Blessed Virgin holding the infant Jesus on her knees in the centre of the rich canopy of foliage explains the admirable designs, a composition of allegorical work of the thirteenth century. That candelabra was placed in 1562 on a pedestal of Sienna marble, covered with fine sculptures.<sup>1</sup>

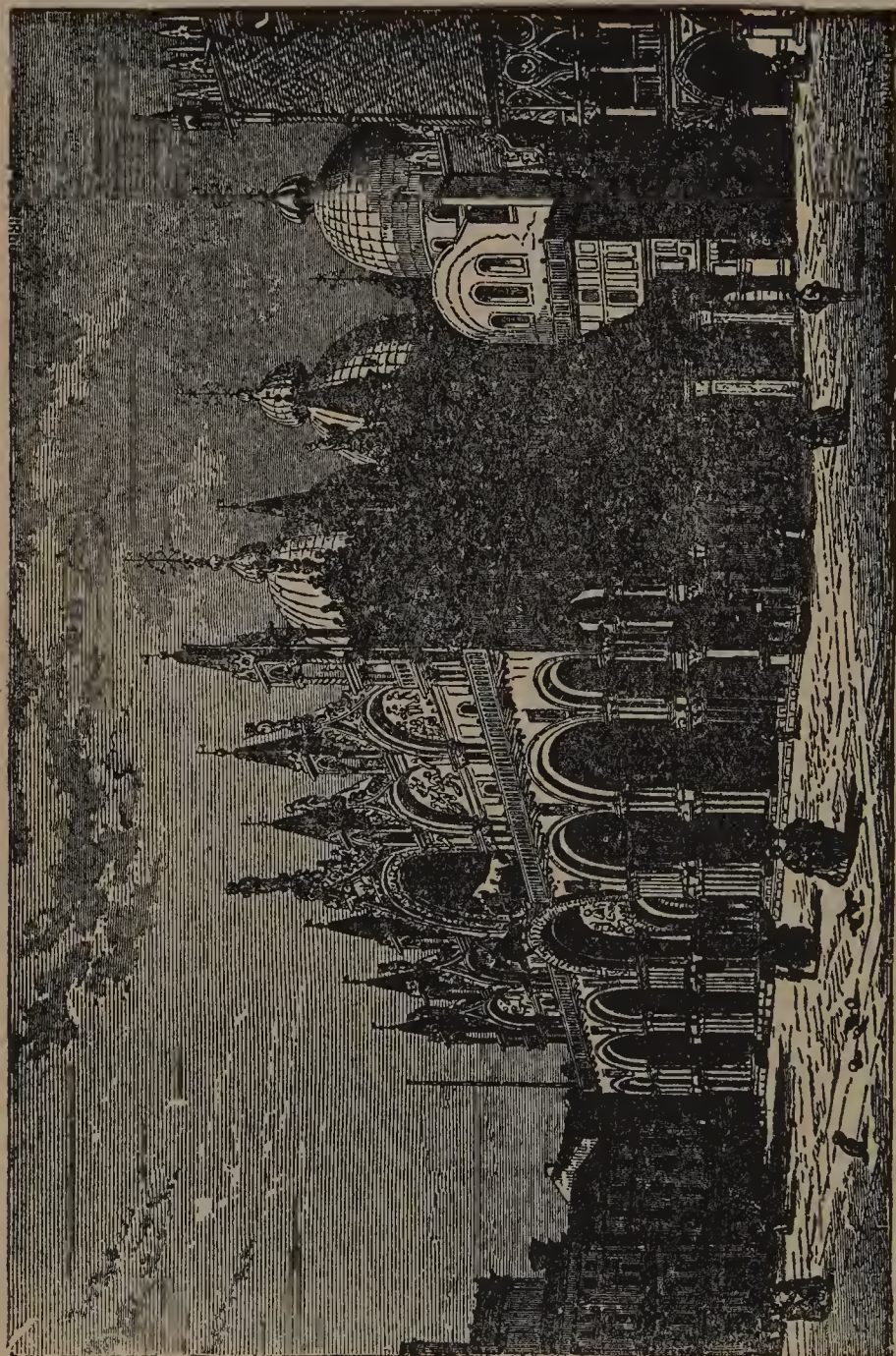
Among the treasures of the Cathedral, which are worthy of mention, we cite an ivory chalice of elegant form and of delicate work, which comes from the fourteenth century; two celebrated statues, enriched with precious stones, represent St. Ambrose and St. Charles Borromeo; two diptychs of the lower empire; a gospel manuscript of the ninth century appointed with enameled metals.

The sight from the top of the steeple surmounting the dome is beautiful. The view on every side extends to a great distance. At your feet stretches out a populous city, watered by two beautiful rivers, the Adda and the Tessin, meandering majestically along in the midst of fertile plains; towards the northeast the summits of the Alps rise towards the azure sky, with their broken summits outlining the horizon amidst the regions of everlasting snows; on another side stretch the Apennines, their peaks hidden in clouds. All admire and contemplate that majestic picture seen from the top of the Cathedral. From there are seen smiling valleys cut up by canals, plains green with vigorous trees, covered with vineyards smiling in ceaseless verdure, dotted with villages; villas and houses stretch around and beyond on either hand, everywhere the fertile soil repays the care of the cultivator, and gives back a hundred-fold the seed it has received. Along the defiles of those distant mountains history tells us in the

<sup>1</sup> *Annal. Arch. M. Didion Voy.*, T. xii. et seq.



ages past came different armies to conquer the smiling valleys. Into the smiling plains at our feet the Gauls, the Romans, the Carthaginians, the Barbarians, the Lombards, the Germans, the French, the Spaniards, have sent their soldiers in different ages to conquer the inhabitants of the valleys around Milan, but peace now dwells among the people who worship in the Cathedral of Milan, the most beautiful erected in the Christian world.



ST. MARK'S, VENICE.

# ST. MARK'S, VENICE.



N the whole world there is not a city which can compare in beauty with Venice. Rising from the shores of the historic Adriatic, its churches, its palaces, and its public buildings excite the wonder of the traveler. As the sun in the clear Italian sky goes down towards the western horizon, the lengthening shadows hide the foundations of the buildings, while the spires, the turrets, and the roofs reflect his burning rays, as they sparkle like fairy gold and silver castles, rising from the waters of the sea. The foundations of the city are hidden in the waves, while the strange buildings in varied styles of architecture, half Italian, half Oriental, rise high in the air, pointing towards the heavens. The strangeness of the scene strikes the stranger's sight. The Lagoons covered with their dark-colored gondolas; the silence, unbroken save by the noise of the oars in the boat-locks; the picturesque costumes of the inhabitants, all attract the eye of the tourist, while strangers from every clime walk the streets, or glide over the canals in the rich gondolas.

The finest view of Venice is from the top of the tower near the Cathedral, as the evening shadows deepen in the Italian twilight, or in the morning when the numberless boats and gondolas leave the shores of the canals. From the ground you go up stairs to the top. From there the sight is grand. At your feet, the city seems to rise in all its beauty from the waters of the deep, and the gilded domes, the pointed steeples, the majestic towers, the beautiful porticoes, the stately columns, the Gothic and the Byzantine styles of architecture stand out far below in all their beauty. Towards the east stretches in the distance the blue waters of the Adriatic, with its numberless little isles sleeping on its bosom around the city. Far to the north rise the Alps, their heads rising high towards the heavens, white with everlasting snow. To the west stretches the campagna of Venice and of Padua, watered by the Branta, while to the south sweeps the shores of the Mediterranean, and far in the distance are dimly seen the ports of Malamocco, Pelestrina, Chioggia and its



bay. At your feet is the great Cathedral of St. Mark's, the glory and the pride of Venice.

Towards the beginning of the fifth century the Roman province of Venetia was inhabited by a peaceful, rich, and commercial people. In 452 Attila, "the scourge of God," captured its capital Aquileia, burned its towns, and put its inhabitants to death. Fleeing from the destroyer, those who escaped settled on the islands and in the lagoons of the gulf of Venice, and founded the city. There they formed the Republic of Venice. They engaged in trade and commerce, and during the Middle Ages Venice was celebrated for the wealth of her inhabitants. Before the first crusades, in the latter part of the eleventh century, the Republic of Venice had extended her territory over a part of the mainland of Italy, into Dalmatia, Croatia, Istria, and along the shores of the Adriatic. Their ships touched at all the ports of the Mediterranean sea, and the commerce of the world was in their hands. In 1098 they sent a fleet of ships to the aid of Godfrey of Bouillon, the king of Jerusalem, to rescue the Holy Sepulcher from the Saracens. In 1177 they sent their army to the defence of Pope Alexander III. against the German emperor, and routed the German fleet headed by Otho, the son of Frederick Barbarossa. The soldiers of the cross, in the fourth crusade, met at Venice. Not being able to pay for their transportation to the East, they agreed to help the Venetians in their wars against the Dalmatians and against Constantinople, in which the Republic of Venice conquered many rich provinces. Venice now became the finest city in Europe, and the commerce of the world was in her hands.<sup>1</sup> But after this the Venetians were continually at war, and the glory of Venice declined gradually in the following centuries. After having belonged to different nations at different times, Venice now with its surrounding territory belongs to the kingdom of Italy.

The Cathedral of Venice, St. Mark's, is different from any other Church in the world. A mixture of Greek, Roman, and Gothic architecture, a museum of the spoils of the finest decorations carried from Asia Minor, from Constantinople, from Spain, from Syria, and from every part of the world where their vessels touched, a grand gallery of national paintings, the Cathedral of St. Mark's unites within its holy walls the mementoes of all the former greatness of the ancient Republic of Venice."<sup>2</sup>

The foundations of the Church were laid in 828. The doge, that is the chief magistrate of the republic like our president, Justinian Participazio, began the building with the intention of placing there

<sup>1</sup> Twelfth and thirteenth century.

<sup>2</sup> J. Gaume, *Les Trois Rome*, T. iii., p. 489.

the relics of the Evangelist St. Mark, for the holy remains of the author of the Gospel were looked upon as the most precious treasures in the possession of the Venetians. At the time of the Apostles the three known great divisions of the world were Asia, Europe, and Africa. Antioch was the chief city of Asia, and there Peter, the first Pope, fixed his See. After seven years, under the inspiration of the Holy Spirit, he moved to Rome, then the great city of Europe. His companion St. Mark wrote the Gospel from the facts he had learned from St. Peter, and by the latter he was sent to Alexandria, the metropolis of Africa, founded by Alexander the Great. Thus St. Mark became the first bishop of Alexandria. There he died and was buried. At the time of beginning the foundations of St. Mark's, Egypt had been conquered by the Mohammedans, and the valley of the Nile, once the seat of Catholicity and the home of the great saints and doctors of the Church, was overrun by fire and sword.

The merchants of Venice succeeded in rescuing the body of St. Mark from the Barbarians, and carried it to Venice. The inhabitants of the City of the Sea gave every honor to the sacred body of the follower and disciple of St. Peter. The prophet Ezechiel saw in his vision St. Matthew in the man, St. Luke in the ox, St. John in the eagle, and St. Mark in the lion. Thus the republic of Venice adopted the lion, the symbol of St. Mark, as the type of their power, as the United States is signified by the eagle.

Justinian died without seeing the Church finished. His successors in the office of doge, or president of the republic, completed the Church and enriched it with great treasures, but it was destroyed in the disasters of the end of the tenth century. In the year 977, Peter Orseolo began the work of rebuilding of the Church by laying the first stone, but more than half a century elapsed before the exterior was finished by Domenico Cantarini in 1043. Many of the fine mosaics were executed by orders of the doge, Domenico Selvo, in 1071. The solemn consecration of the noble building took place on the 8th of October, 1085. Histories are not sure regarding the precise date of the consecration. Some say in 1094; others in 1111, under the magistracy of the doge Ordelafo Faliero.

The historians of the Church in the same way do not agree with regard to the time when the different parts of the Church were erected. Vasari says the Church was built in 828, while Felibion thinks it was erected in 1178 under the doge Ziani. The architect, following the Greek school, tried to reproduce the characteristics of the great Church of St. Sophia at Constantinople, and at the same time compose an original style or combination of styles, and all say

that he succeeded. St. Mark's, according to the testimony of the whole world, is one of the noblest creations of man. The general outlines of the Church are imposing. There the most difficult problems of architecture are solved with ease and grace. The effect on the mind of the beholder is striking, and it excites the highest admiration.

Like St. Sophia at Constantinople, the plan of St. Mark's is that of a Greek cross with a spacious portico in front. Over the centre of the cross, supported on four massive pillars, rises the majestic dome, the base ornamented with beautiful arches. In the minds of the ancients a round dome, with a cupola on top, was a figure of the world covered with the vault of heaven, at the summit of which was the throne of God. That idea came from the Christians of the East, and the architects of St. Mark's wished to embody that thought in the plan of the Church. Under the vault, all resplendent in mosaics and plates of gold, shone forth in brilliant light the figure of God, surrounded by all the Angelic hosts and the blessed Saints of heaven, while farther on was seen the Saviour, Jesus Christ, the great High-priest and Victim of the world. Can the mind of man imagine a grander dome or a sublimer conception under which to offer up the unbloody Sacrifice?

Over each of the arms of the cross rises a dome, disposed in such a manner as to set off the great vault in the centre. The Greek architects at that time had acquired great experience in building domes of churches, and they preferred the vault to the roof of the Latins. Columns and semicircular arches separate the nave from the aisles and uphold the galleries above, where, according to the customs of the East, the women hear Mass and assisted at the public Offices of the Church. The capitals of the columns are composed of elegant foliage, a little salient, but carved with great care. There is seen none of that profusion of bas-reliefs of historic personages, such as are seen in other Churches of the Middle Ages. Some of the capitals resemble those of the Church of St. Vitale at Ravenna. The Church of St. Mark has more than five hundred marble columns, carried from Greece and from the various countries of the Levant, for while the Church was building, each of the ships on their homeward voyage brought a column, or some other rich decoration, as an offering to the building. The decorations, then, of the noble building are magnificent and grand. The column of black and white porphyry in the chapel of the Cross excites the wonder of all travelers.

In the façade or front entrance of the Church is a double row of columns of antique green marble porphyry and of other rare materials.



There are also found on them some inscriptions in Syriac and Armenian letters. The same is seen on many other parts of the bas-reliefs and walls, showing that they came from different countries and nations. But among the trophies of the ancient victories of the Venetians, none are more celebrated than the bronze horses over the central door of the vestibule, seen in the engraving. Their origin and history are obscure. Some writers say that those wonderful productions of ancient sculptures came from Rome, and that they were cast during the reign of Nero; others think that they came originally from the Greeks of Chio, and that they were sculptured by Lycippus; still others suppose they were captured by Augustus Cæsar at Alexandria, who took them to Rome to decorate his triumphal arch. The latter appears to be the most probable opinion. They were used by Nero, Domitian, and Trajan to beautify the monuments erected by them in Rome. At length they were carried by Constantine to Constantinople, and erected in his hippodrome on the banks of the Bosphorus. When the Venetians captured Constantinople from the Turks in the beginning of the thirteenth century,<sup>1</sup> they carried the four bronze horses to Venice to adorn St. Mark's, where they remained till 1797, when the French captured the city, and the celebrated horses were carried to Paris, but in 1815 they were returned, and replaced over the front entrance of the Church, where they remain at present.

Large mosaics fill the recesses over the doors of the entrances to the Church, as well as the higher gables and the walls of the vestibule. The oldest of them was executed in the thirteenth century. The doors of the Church are in bronze. An inscription tells us that they were the work of a Venetian, named Bertuccio, and that they were cast in 1300. In the centre of the portico is a lozenge-shaped figure in red marble which marks the spot where Pope Alexander III. stood when Frederick Barbarossa came to ask the Pope's pardon for his wickedness, and where he humbled himself before the Vicar of Christ, on the 23d of July, 1177. The Pope at that time in Venice gained a great victory for the Church. Frederick Barbarossa, the emperor of Germany, had driven the Pope from Rome, and attempted to set up a pope for himself, whom he named Victor V., and by whom he was crowned, while the real successor of Peter was in exile in France. When the tool of the emperor, Victor V., died, he attempted to create another pope, whom he called Paschal III., and by whom he was crowned the second time in St. Peter's, Rome. But the hand of the Lord was not with the emperor, his forces were

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<sup>1</sup> Am. Cyclop., Art. Crusades.

defeated near Legnano, not far from Lake Como, the empress acknowledged the rightful Pope Alexander III., and Frederick came to Venice, where he was reconciled to the Pope and forgiven for all his acts.<sup>1</sup>

When the Pope came near Venice, the chief magistrate, the doge, the patriarch of Aquila, the clergy, and all the people came to meet him, so that the whole sea appeared to be covered with ships, boats, and gondolas. The Pope came to St. Mark's, where he celebrated a grand pontifical High Mass. The scene of the reconciliation of the Pope and the emperor was imposing. After the emperor had offered the usual honor to the successor of St. Peter, he said that, having been deceived by bad counsellors, he had attacked unjustly the Church, adding that he sincerely regretted the evils of the war he had caused. Peace was then sworn on the Gospel, and the Pope said he would excommunicate all who would break their oaths, or renew the war.

The reconciliation of the Pope and of the emperor was brought around by the intercession of the republic of Venice. That was not the only service which that rich and influential city rendered to the Church of Christ in the days of its greatness. It appears that Venice like Genoa in the secret designs of God had a great mission to fulfill during the times of the crusades. There the soldiers of the cross found ready the vessels to carry them to the shores of Syria to rescue the holy Sepulcher from the hands of the Saracens. But the love of money was too often in the hearts of the princely merchants of Venice and of Genoa, and when their mission was ended, when these two cities had carried out the designs of God, they fell from their power and influence.

In a republic the people can best exercise their freedom, and when they love liberty the best state will prosper, generally the best men will come to the head of the government. For these reasons we read that the doges, who were like our presidents, were remarkable men, and many of them great heroes. A few were ambitious, and loved money too well, but others resisted the popular cry for conquest, and left their names high up in the temple of fame for their justice, moderation, and love of liberty, like our immortal Washington. Five of the greatest doges were buried in St. Mark's, Andrew Dandolo being the last to whom was given that honor. He died in 1354, and his tomb is seen in the chapel of the Baptistery. The other doges were buried in other Churches of Venice, where their tombs are still seen.

The beauties of the Baptistery and of the other chapels of St.

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<sup>1</sup> Am. Cyclop., Art. Frederick I.

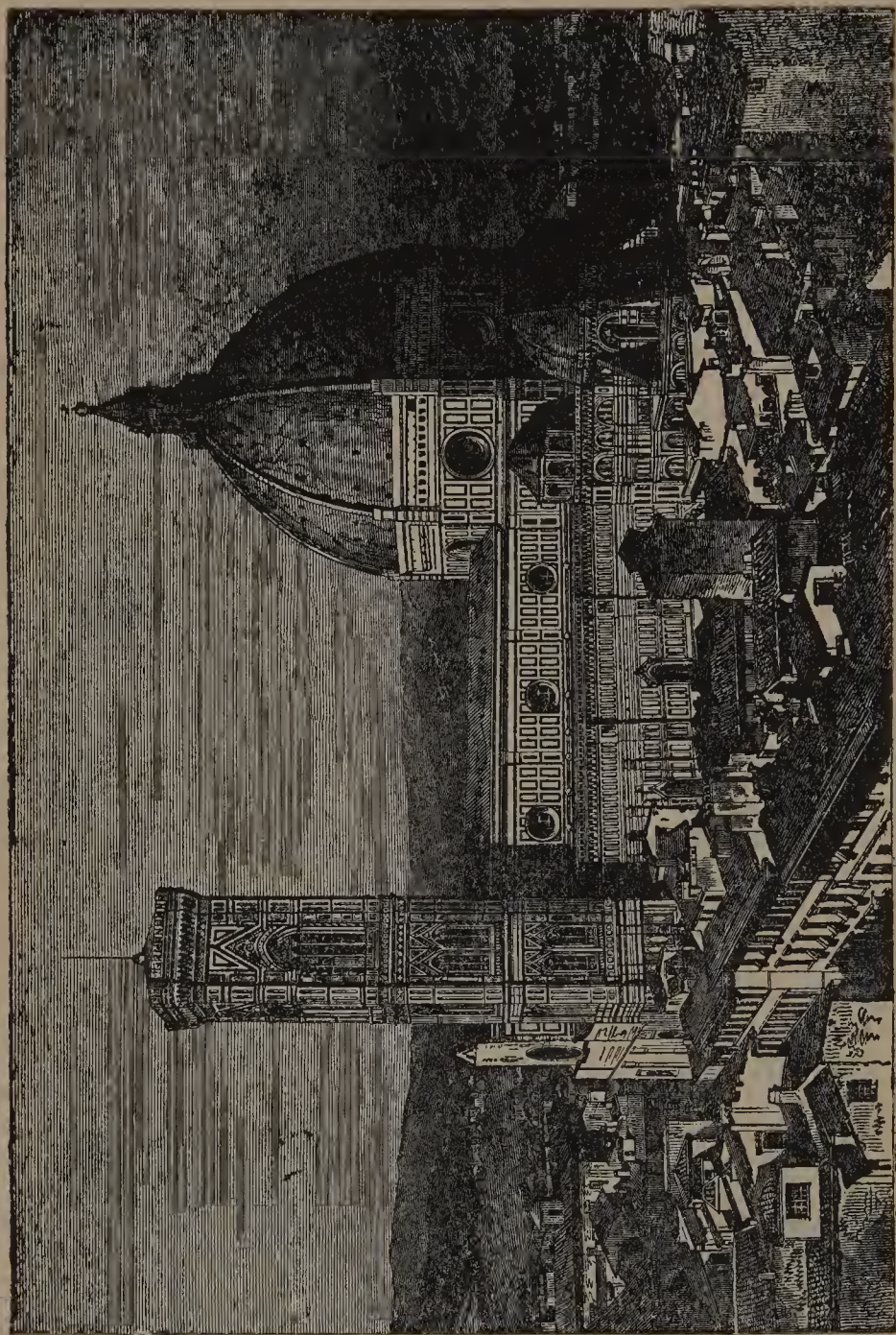
Mark's, the works of many artists, are much admired, but nothing can be compared to the Pala d'Ore, a table of solid gold, covered with precious stones and enamels. It was made at Constantinople in 976, by order of the doge Peter Orseolo. It was restored at different times, in 1105, 1209, and in 1345, when the original character of the work was changed, while in 1847 Favre and his nephew Burri restored again its aged beauties. The inscriptions on it are in Greek and Latin. It is covered with figures of holy personages of the Old and New Testaments, scenes from the life of St. Mark, and with sculptures relating to the doge Faliere and the empress Irene. That altar table is one of the most beautiful and the most ancient pieces of workmanship. The only things of its kind which can be compared to it in beauty are the rich altar of St. Ambrose at Milan, the Reliquary in the Church at Aix-la-Chapelle, and the shrine of the Magi at Cologne. The altar of gold in St. Mark's is covered with another altar done in 1344, itself very beautiful. Over it is a balcony resting on four columns, presenting a fine aspect, which is covered with bas-reliefs, and executed in the eleventh century. The altar is adorned with four bronze statues of the Evangelists, by Sansovino, and the four statues of the four great doctors of the Church, by Caliarì. We would also call attention to the old altar of the Blessed Sacrament, with its baldachin or canopy resting on four twisted columns, two of them of oriental alabaster, which once belonged to the temple at Jerusalem.

The bronze doors of the sacristy were executed by Sansovino, who worked on them for twenty years. The principal pieces of that beautiful composition are the death and resurrection of our Lord. There are seen the portraits of Titian, of Artin, of Scanozzi, and of the artist who did the work, with his name on one of the panels. The treasury of this great and beautiful Church was once very rich, but some of its most precious composition were destroyed during the revolution of 1793. Still we find there a part of the seamless robe worn by our Lord, some of the earth from Calvary, which was moistened with his blood, two thorns of his crown, a part of the true cross, and the relics of a great many saints.

With its indescribable splendors, its mosaics on ground-work of gold, its magnificent decorations, the singularity of its plan, and its oriental splendors, all agree in saying that it is one of the most beautiful Churches of the world.

Before 1807 St. Mark's was but a ducal chapel, but in that year, by a Bull of Pius VII., it was made an archbishop's see, and its bishop a patriarch.

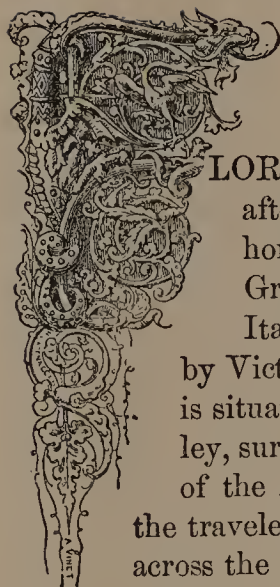




CATHEDRAL OF FLORENCE.

# THE CATHEDRAL,

## FLORENCE.



FLORENCE, one of the most beautiful cities of Italy, after Rome from the ancient times, has been the home of the fine arts. Formerly the capital of the Grand Duchies of Tuscany, later the capital of Italy,<sup>1</sup> since the government was changed to Rome by Victor Emmanuel the population has decreased. It is situated in a beautiful wooded and well cultivated valley, surrounded by the Apennines; as it lies on the banks of the Arno, its beauties always attract the attention of the traveler. It is noted for its beautiful bridges, stretching across the river, one of which is adorned with statues and is the favorite evening walk of the people. In the older parts of the city the streets are narrow and irregular, but the newer and larger portions are very handsome. The streets are wider than those commonly seen in the cities of southern Europe, and solidly paved with blocks of stone.

The churches of Florence are celebrated, being of great size and antiquity. The inhabitants of Tuscany are known not less for the elegance and beauty of their language, than their taste for the fine arts. The world is indebted to them for many of its master-pieces both of painting and of sculpture. There Dante once sang his celebrated poem of the Divine Comedy; there lived Grotto, the restorer of Christian arts. As said by one of his disciples: "We are painters, the disciples of Grotto, working only to represent the saints upon the walls and upon the altars of the churches, so as by that means men may be led to the highest virtue and to the highest piety." What country of the civilized world can boast of an artist like Orgagna, called the Michael Angelo of his age, because of his talent, superior in all branches of the fine arts; of the monk, John of Fresole, justly called the angelic painter; of Ghirlandajo, the author of the famous painting representing the adoration of the magi; of Ghiberti of Masaccio; of Andrew del Sarto, and of the great Michael Angelo himself?

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<sup>1</sup> 1865-1871.



Towards the end of the thirteenth century, when the artists of the schools of Florence, of Venice, and of Bologna astonished the world by the numbers and by the beauties of their works, when civil wars were ravishing the beautiful provinces situated at the feet of the Alps, at that time the inhabitants of Florence conceived the idea of erecting to the Virgin a Church which would surpass in extent and in splendors all other churches of the world up to that age dedicated to her honor. Fortune then smiled on the republic of Florence, and the wealth and power of her cities had reached their highest extent. Enlightened citizens of the republic then saw that the time had come for the construction of that Church which was to be a monument destined as an everlasting remembrance of their prosperity and of their lively faith. The most celebrated artists of the world competed for the honor of drawing up the plans of the Church, but the choice fell on the architect Arnolfo. According to Vasari he began his work in 1298, whilst, according to Molini, he began in 1294. Whichever date may be the true one, the Florentines immortalized the memory of the first architect by the inscription seen upon the dome of the Church. Above a marble statue representing the celebrated Arnolfo, we read the words: "Arnolfo received from the government of Florence an order to build a Cathedral of such magnificence that human industry can never surpass it." He showed by the wonders of his genius, that the vast designs of his fellow-citizens were carried out.

The first stone was laid on the 8th of September, the Feast of the Nativity of the Blessed Virgin. It was a feast of great rejoicing for the people of that sunny clime in which all the inhabitants of Florence took part. What a touching spectacle to see the whole population gather around their clergy and the magistrates and praise the minds which had inspired such a noble work. From that day the building was known by the name of St. Mary of the Flower.<sup>1</sup>

Although the plan of the Church conceived by Arnolfo was changed later by Brunelleschi in the building of the dome, we can see the original design. Without doubt Arnolfo was a man of great and inventive genius. Simon Mammi, in his fresco in the hall of Santa Maria Novella, represents the Cathedral of Florence according to the first idea of the architect. Begun a long time after the revival of the fine arts in Italy, that Church is a magnificent work and an honor to the master minds who designed and carried it out. We can give it as an example of what the Middle Ages were capable of producing. These illustrious architects who raised so many noble build-

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<sup>1</sup> Santa Maria del Fiore.



ings which, by their grand character surpass the monuments of Greece and of Rome, studied the works of the ancients, but they went beyond them in genius, raising grander buildings than the world ever saw before.

The Metropolitan Church of Florence is an interesting object in the history of architecture in Italy, and it gives evident signs of efforts towards a new style of architecture. Is that not one of the seals which genius impressed upon its masterpieces in the north of Europe seen to-day in the churches at Paris, at Chartres, at Cologne, at Canterbury, where rise gigantic Cathedrals, objects of universal admiration, which were built towards the end of the thirteenth century? Without doubt these grand Churches were but copies of the wonders they had heard of to be found in the Cathedral of Florence. The Church of Florence is the most ancient of the grand modern churches of Italy.

✓ The Cathedral of Florence is nearly 500 feet long, and the niche transepts 306 feet; its height from the pavement to the summit of the cross is 387 feet; the height of the ceilings of the nave is 153 feet, and of the side aisles  $96\frac{1}{2}$  feet, while the width of the nave and aisles is 128 feet.<sup>1</sup>

In the times which elapsed between the beginning of the work and its completion, between Arnolfo and Brunelleschi, many architects had charge of the work; among others, history gives us the names of Giotto, Taddeo Gaddi, Andrew surnamed Orgagna, and Phillip Di now surnamed Lorenzo Gitto, who drew up the plan of the steeple. He was not only an architect but also a painter. He was Dante's friend. Of great reputation, when he died, his fellow-citizens buried him in the great Cathedral, and there we see to-day his tomb. From his school came an army of heroes, faithful to the lessons of their master. His disciples increased his influence and his fame. That great soul did not dwell in a beautiful body, for according to the saying of the wonderful poet Petrarch, Giotto was homely, which the poet regrets, considering the beauties of his spirit.<sup>2</sup>

Taddeo Gaddi excelled in architecture and in painting like Giotto, of which he was the disciple. Andrew Orgagna was a man of versatile genius, as is proved by the magnificent palace for the grand duke, built by him.

The Cathedral of Florence, while its construction was going on, offered obstacles of different kinds. We know how delays are generally unfavorable to the works of beautiful architecture; change in the taste of the people often changes the primitive conception, and gives

<sup>1</sup> Am. Cyclop., Art. Florence.

<sup>2</sup> Dante Epist. ad Famil., Lib. v. ep. 17.

rise to different styles. Thus the façade built by Giotto was torn down in 1558 by order of Benedetto Ugucione, with the intention of replacing it by a construction more in conformity with good principles of architecture. Was not his intention like that of artists who wish to change solid principles to the forms and the customs of our age? The materials of the building, the elegant columns, the sculptured statues, and all the ornaments of the fourteenth century which decorated that portico, were carried away so carelessly that they were nearly all broken; but one mass of ruins remained, and when the new frontal was commenced in 1636, it was soon abandoned, and remains till our day in the sad state we see it in.

In 1420, Brunelleschi appeared upon the scene, and attached his name forever and in such a glorious manner to the building by the construction of the dome of the Cathedral. That celebrated architect and artist was born at Florence in 1377, and from the very beginning he became famous as a sculptor. Puffed up with pride for the success he had obtained and which had placed him only in a rank below the great sculptors of the world, he left his studio for the fields of architecture, for him a new character, which was surrounded with many difficulties. He left Florence accompanied by Donattello, and in the Eternal city, Rome, he gave himself up with ardor to the study of the buildings of the ancients, the ruins of which dotted the ground in and around Rome. It was there that he conceived for the first time the idea of covering with a great dome the naves of the Cathedral of Florence even to the middle of the transept, a thing which was up to that time considered impossible. After having become famous in Rome by his love and zeal for Church architecture, he came back to Florence in 1407, at the time when his fellow-citizens had called together a great assembly of architects and learned men to devise means for carrying on the work on the Cathedral. He was invited to state his plans, but the assembly arrived at no decision, and not till 1420 was the work actually renewed. There was in that year another reunion of the most celebrated architects, not only from Tuscany and from Lombardy, but even from the countries situated far beyond the Alps. Brunelleschi then laid before them his plans for the completion of the Cathedral. He spoke before them of his project of raising the great dome covering the naves. He laid before them the ways and the best means of building that gigantic edifice, with its wonderful dome, but the members of the assembly, who had no hope of the success of the work, did not share in his enthusiasm, and consequently could not enter into his views, for never before had such a space been covered by any vault. The committee appointed to draw up the

resolutions hesitated and appeared to view with little favor the bold designs of the innovator. Brunelleschi, carried away by the heat of the discussion, became irritated when he saw his designs rejected, and gave vent to his anger, so that the door-keepers were forced to remove him from the hall.

After that terrible scene, another man would have left the city. Brunelleschi, on the contrary, knowing his genius and his talents, persevered in his ideas. At length when all others had abandoned the idea, in spite of the jealousies of his rivals, in spite of the difficulties which without ceasing arose before him, the Florentine architect succeeded in beginning, and of bringing to an end, the work of that dome. Before his death, in 1446, Brunelleschi had the pleasure and the happiness of seeing his work well advanced. The dome was finished, and needed to complete it only an observatory on top, now seen in the engraving, with the interior decorations, of which he had drawn up the plans. The grand dome was done. It was a flattering sight for the architect when he saw that great dome, the object of his thoughts, of his desires, and of his labors, raised high and majestic above all the other buildings of the city. The dome of the Cathedral of Florence is eight-sided, and nearly 138 feet in diameter, being nearly seven feet larger than St. Peter's in Rome. '

The dome of this Cathedral is the largest in the world; its circumference being greater than that of St. Peter's at Rome, and its comparative height greater, although its base is not placed so high above the ground. It excited the admiration of Michael Angelo, to whom it served as a model<sup>1</sup> for the dome of St. Peter's at Rome. The domes of St. Mark's, Venice, and of other Cathedrals of Italy are much inferior to it in grandeur and in simplicity, which gives us an idea of the extent to which architecture was carried in the Middle Ages. That wonderful genius Michael Angelo was seized with admiration when he saw it, and knowing how impossible it was to surpass that monument of Florence, when building St. Peter's, cried out, "To conceive greater than you or better than you, I cannot."

To that triumph of the art of architecture are united other works more glorious yet for the Cathedral of Florence. Within the holy sanctuary of that temple was held the famous General Council of Florence, for the union of the Greek and Latin Churches; but the bad faith of the Greeks, wars among nations, and the prejudices of the East tore away the Greeks again from the Latin Church, and for a long time they have not united with us. The emperor of Constantinople appeared to have been sincere, but political troubles, want of

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<sup>1</sup> Am. Cyclop., Art. Florence.



resources, the loss of provinces, the success of the Mohammedans, the perfidy and the treason of his subjects, at last forced him to enter into undertakings which brought upon the empire of Constantinople the most frightful catastrophies. Eugenius IV., at that time, proved himself a worthy successor of the courageous pontiffs who governed the Church in the midst of these tumultuous times, when in the meeting of the Council of Florence he condemned the assembly of schismatics which had assembled at Bâle.

Entering the Cathedral of Florence, we are struck more with surprise than with admiration. The nave is composed of four immense arches or ground vaults. The tops of the arches are pointed with sculptures of the arms of the Popes and of the city of Florence. The building is filled with majesty. The dim religious light flows over the simple lines of architecture; the light streams in through high-stained glass windows, executed in 1434 by Lubeck, a Florentine artist. In every window we see curiously-colored glass, exquisitely beautiful ornaments which look like precious stones. They were done after the designs of Ghiberti and Donatello.

The interior of the dome, frescoed by Vasari and by his disciple Zuccheri, represents the heavens opened, filled with beautiful choirs of angels and of happy saints. There we see the symbols of the seven gifts of the Holy Ghost, and pictures of the damned. These paintings were conceived and executed under the influence of the Divine Comedy and the other poems of Dante. We are struck with their severe bold outlines. Lovers of the fine arts know not which of the two was the greater painter, but the general opinion is more favorable to Vasari. When these frescoes were unveiled for the first time, cries of admiration ascended from the crowd, and Dante, the poet, was the subject of their songs and of their satires. His work, entitled "Life of the best Italian Painters, Sculptors, and Architects," brought to him many honors, but it is filled with imperfections.

The main altar and the choir or sanctuary are placed under the dome. That arrangement produces a fine effect. It shows clearly the object of the dome. Behind the altar there is a group of white marble statuary, representing the Burial of the Saviour. It is the last work of Michael Angelo, who had not time to finish it. He sculptured it to adorn his own tomb. Not far from there are found other remarkable objects of art. In that spot Laurence Medicis, called the Magnificent, and the father of letters, hid there on the 29th of April, 1474, to escape the dagger of Pazzi. He was a grandson of the Comte de Medici, the founder of that extraordinary family which exercised such a powerful influence on the destinies of Florence, and

acquired riches and honors equal to royal families. History tells us that Catharine and Mary de Medicis, daughters of these merchants of Florence, sat on the throne of France, queens of the most beautiful kingdom of the world. The celebrated Pope Leo X. was the son of Laurence de Medicis. The principal members of that family were buried in the Church of St. Laurence, where we find to-day monuments of their munificence. Five chapels form behind the altar the absis of the Cathedral of Florence.

Under the altar of the central chapel rests the body of Bishop St. Zenobius, who, tradition tells, us descended from Zenobia, the unfortunate queen of Palmyra. The relics of another bishop repose in the same Church. St. Antonini, Archbishop of Florence, was born in this city in 1389. From his earliest infancy he was a model of piety, sweetness, charity, zeal, and simplicity. When he made his diocesan visits, according to the customs of all bishops of the Church, such was his simplicity that when his resources were all exhausted, and he had nothing more to give to the poor, he sold his household goods to give the price to the poor. The rich and pious persons of the city bought these things to keep them as remembrances of their holy archbishop. That singular and edifying traffic lasted for a long time, and increased the love of the people for their holy prelate. St. Antonini is known no less for his sincere piety and remarkable wisdom, than for his charity and desire to do good to his neighbor. The people of Florence called him Antonini the "Counselor," because of the great crowds which used to come to him to get his advice. He was present at the Council of Florence, by a special invitation of the Pope, and his theological knowledge shone brightly there among the other prelates. During the pest and famine which desolated Tuscany, he carried on wonderful works of charity towards arresting and lightening the miseries brought on by those terrible scourges. He founded, under the name of St. Martin, an establishment where the poor were helped. God alone knows the miseries that he prevented. He died on the 2d of May, 1459, with his last breath repeating his favorite maxim, "To serve God is to reign."

The stranger when visiting the Cathedral of Florence suddenly stops before the portrait of the great poet Dante, erected by order of the Republic in 1465. The poet is represented with the characteristic costume so familiar to all lovers of Italian literature. Dante Alighieri, the prince of modern poets, was born at Florence in 1265, and died at Ravenna in 1321, at the age of 56 years. His was a troubled life. He took part with the Ghibellines, and mixed up with

many of the political factions which desolated his country. You are shown whilst at Florence the stone seat near the Cathedral, where he used to love to come in the last years of his life, and rave and talk and recite his poems, and the people yet call it "Dante's Stone."

Among the monuments erected to the memory of distinguished persons of Florence we must mention that of Hawkwood,<sup>1</sup> a celebrated captain, who rendered great service to the Florentines by his bravery and his military talents. He has been compared to Turenne, the illustrious French commander, killed by a canon-ball in 1675. Hawkwood's portrait was painted by Paul Uelli. The Italians, who cannot pronounce the word Hawkwood, call him John Acuto, or the hawk of the wood, according to the English name.

Marsile Ticin, a canon of the Cathedral of Florence, the restorer of the Platonic philosophy, and celebrated for his wonderful knowledge and his sublime eloquence, died in 1499, and was buried in the Cathedral at the expense of the state. His reputation filled all Italy, and numberless disciples gathered around him, to listen to his teachings. The family of the Medicis testified for him their highest esteem.

Who can contemplate the dome of the Cathedral without stopping for a few moments before certain pictures found there painted by the mystic school to which Christian art has given so many charming creations? Above the principal dome Taddeo Gaddi executed a grand mosaic, representing the Crowning of the Blessed Virgin. In that picture shine forth the sentiments of piety which honor the ancient Italian masters for their simple yet beautiful compositions. Where are now artists who, like Peter Lounzetti, write their holy and pious aspirations at the bottom of the magnificent pictures which they had painted for devotion, or like those creations of Gentile Bellini, which are filled with the love of Christ, and that at a time when religious traditions were everywhere forgotten? We see a reaction took place, unfortunately but of short duration, brought about at Florence by the burning works of Savonarola, Lorenzo di Credi, Fra Bartilomeo, Rudolfo Ghelandajo, which showed then that little genius remained outside of Christian inspiration. The latter above all had the talent of bringing forth his pictures with colors sweet and harmonious, like the author of the mosaic outlined by connoisseurs, which are seen framed by fine Gothic sculptures on the exterior of the building, above the second door to the north.

To get a bird's-eye view of the archiepiscopal Church of Florence on the outside, we must stand at the south-east. From there the

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<sup>1</sup> See Am. Cyclop., Art. Hawkwood.



view takes in the principal lines of the building, and surmounted by the imposing dome it is a wonderful sight, and a person who knows well the principles of the great art of architecture is then filled with a lively admiration of that beautiful and imposing building. The first impression increases still more, when we analyze the different parts of that vast building; all the ornaments are delicately sculptured; the fine, light columns take the most varied forms; the great statues and beautiful little statuettes, the bas-reliefs and sculptures represent well the Florentine school of art. Added to that, the exterior walls are entirely covered with tablets of marble, and the colors of the works are nicely combined, and produce a picturesque effect.

Belonging to the Cathedral are the belfry and the baptistery. The first of these was designed by Giotto, and commenced in 1334, when the architect began the foundations. He claimed that he would surpass all that the ancients had constructed in buildings of that kind. His efforts were crowned with complete success. The belfry of Florence stands without a rival in the world. From the summit shoots forth an elegant spire nearly a hundred feet high. The tower itself is nearly 263 feet high, and the cross stands at an elevation of 374 feet. It was once thrown down in a storm. Taddeo Gaddi, the successor of Giotto, took down the steeple of which we see the first layer just under the gable of the roof of the tower.

You can go up to the upper galleries by a stair of 114 steps. From that elevated point a grand view is obtained. At your feet rise palaces, hotels, and sumptuous houses. The river Arno rolls its tranquil waters along towards the sea, except when storms have changed it into an impetuous torrent. Pitti's palace, the residence of the count duke of Tuscany, a museum of masterpieces of the fine arts, is surrounded by charming gardens. The Uffizi, a palace of fine arts, where are found priceless treasures of paintings, of sculptures, of mosaics of precious stones, of antiquities, is below you, the Sascrini, with their long lines of beautiful trees, and afar rises the crests of the Apennines.

The flanks of the belfry are beautified with a number of statues, carvings, and bas-reliefs. By the aid of the chisel there is represented an entire poem, the pages of which are in marble, the works of the most celebrated artists, such as Andrew of Pisa, Donatello, who worked with a furious enthusiasm, and who in the ecstasies of his own creations addressed a statue which he had finished with the words: "Speak, for you see," John Rossi, Lucca della Robbia, who excelled in the art of modeling figures in clay, and so many other

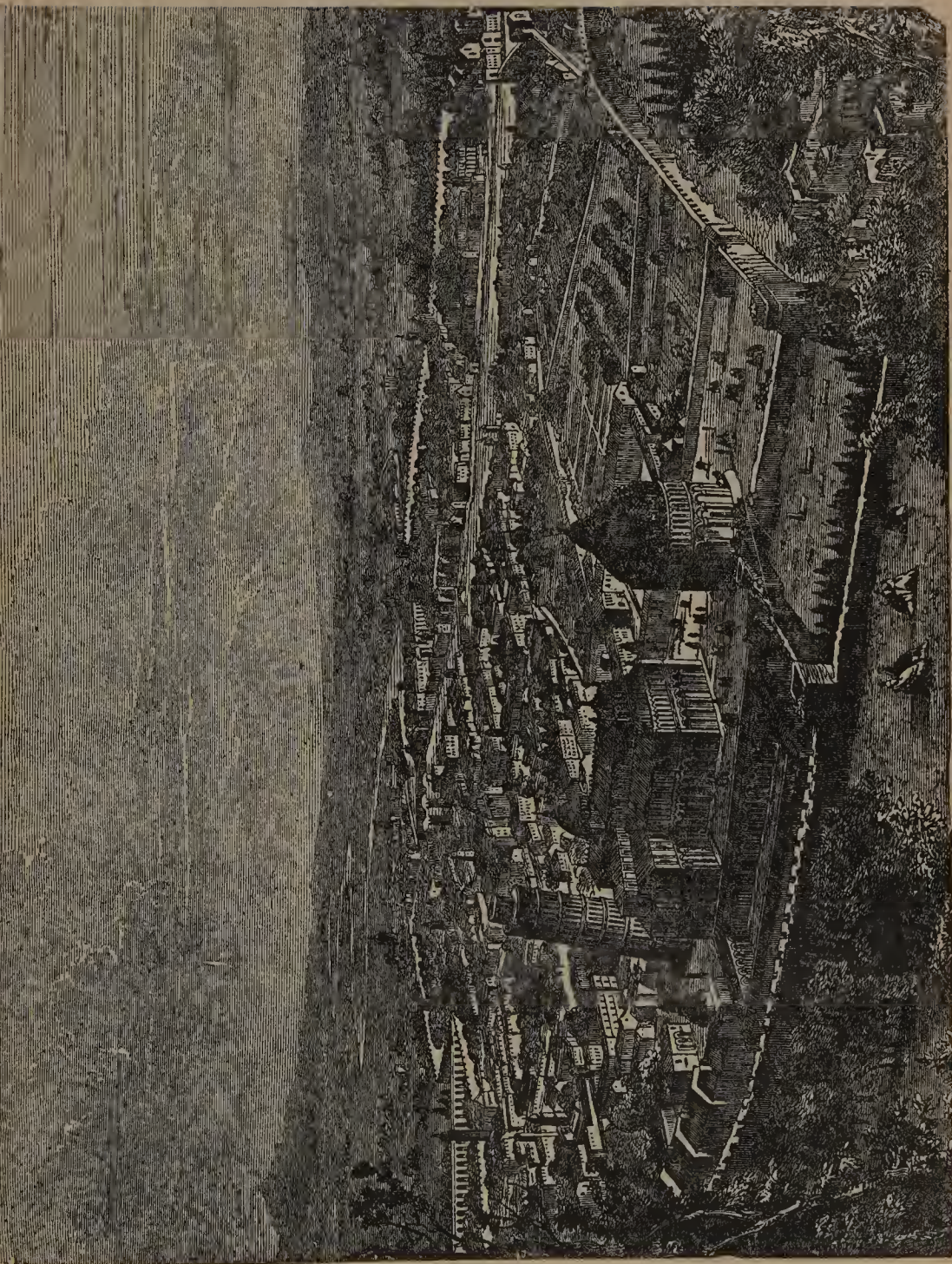
celebrated artists of Europe. These admirable sculptures give the principal historical traits of the Book of Genesis. The fine arts and the sciences appear under the figure of a man of genius, who personified them, such as Phidias, Apelles, Orpheus, Plato, Aristotle, and the Ptolemies. The construction of the belfry cost the Florentines an enormous sum of money, so that each square yard of that grand work was raised at a cost of not less than \$500.

According to the customs of the Church each Cathedral had a baptistery, where baptism was solemnly given on Holy Saturday, and on the Saturday before Pentecost. They were accustomed in Florence to bring to the baptistery all the children born in the city, for none of the parochial churches had baptisteries. Some ancient writers say that the baptistery of Florence goes back to the sixth century, that the foundations were laid by the pious Theodelinda, queen of the Lombards. The architect who had charge of the building of that noble pile, took the Pantheon, built by Agrippa at Rome, as his model. Like the rotunda at Rome the dome of the baptistery at Florence has but one window piercing its walls at the top in the centre of the vault. The exterior walls were covered, towards the end of the thirteenth century, by Arnolfo. Some of the ancient Tuscan writers suppose that this baptistery in the beginning was a temple consecrated to the god Mars, but we rather incline to the opinion of those who say that it was at first the primitive Cathedral itself.

The poet Dante professes a singular attachment for that venerable monument, which he calls "my beautiful St. John." Everybody knows that its beautiful gates of bronze are the work of Ghiberti, which Michael Angelo considered were worthy of being the gates of Paradise.

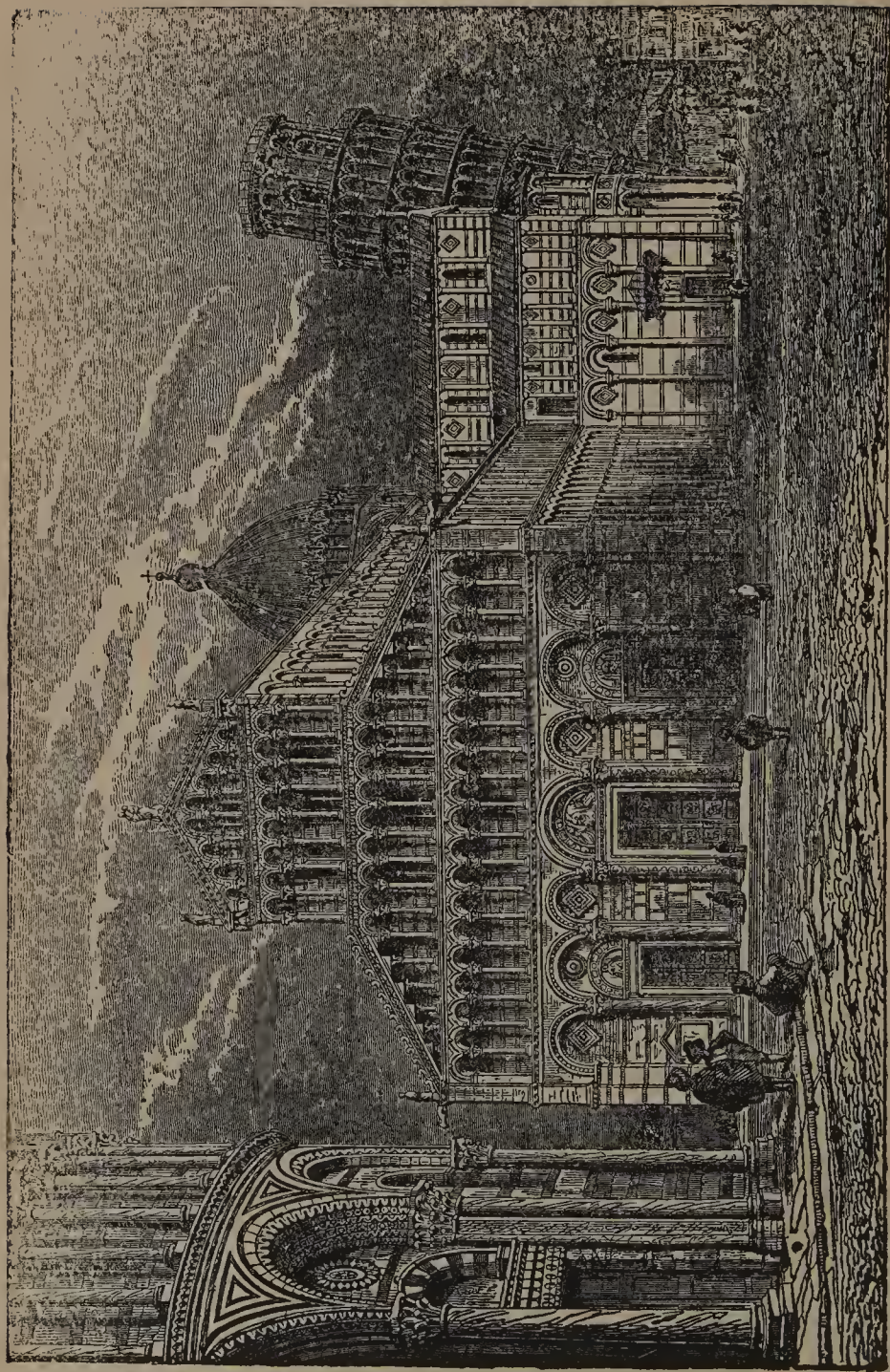
The mosaics which decorated the interior of the baptistery produce a striking effect, a fine dim religious light bringing out the beautiful harmony of the rich colors. The figure of our Lord, placed in the centre, appears to attract the eye of all who penetrate within that sacred interior. The image of Christ appears to preside over the assembly of the people, and recalls the Saviour himself, who really presides and lives in the tabernacle.





THE LEANING TOWER.—THE CATHEDRAL.—THE BAPTISTERY.

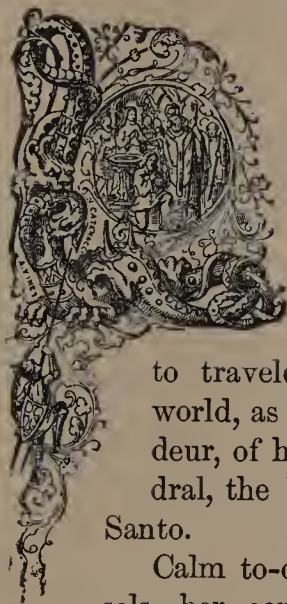




THE CATHEDRAL, PISA.

# THE CATHEDRAL,

## PISA.



YING on the river Arno, Pisa, once so flourishing, so active, the city of a thousand merchant ships, the queen city of the Mediterranean, the mistress of Sardinia, and of the other parts of Southern Europe and of Syria, Pisa offers to travelers four monuments, the unique group of the world, as testimonies of her past greatness, of her grandeur, of her riches and of her power; they are the Cathedral, the Leaning Tower, the Baptistery, and the Campo Santo.

Calm to-day and almost in silence, Pisa has lost her vessels, her commerce, her industry, and her independence. Around these buildings, her pride, now solitude reigns. The friends of the fine arts alone come to interrupt their repose. To the watering places surrounding the city come strangers from the harsh winds of the north, there to seek rest and health. When we remember the immense resources of the flourishing Italian Republics of the Middle Ages, whose peoples had an ardent piety, (we can easily conceive how a city possessing a territory of scarcely 74 miles raised that Cathedral and dedicated it to the Blessed Virgin in the middle of the eleventh century.) It is at the same time a monument of the devotion and of the faith of the citizens of Pisa. It was founded soon after a famous historical event in 1063. The Normans established in the fertile provinces of southern Europe an empire, not less extraordinary than the one established by William the Conqueror in Great Britain. The people of Pisa came to aid them with their arms and with their valor under the command of the counselor Orlandi. Under the leadership of Orlandi they gained a complete victory over the Saracens of Sicily, captured the port of Palermo, and seized the vessels of the enemy, filled with rich merchandise. That victory weakened those Mohammedan pirates, whose ships then sailed in all the waters of the Mediterranean. It was the first victory gained by the Christians over their deadly enemies. The ships of the followers of Mohammed in the ports of Italy was a shame and a menace to Christianity.



At that epoch, Christian architecture had made wonderful progress throughout Europe. In France, in Italy, and in England, the Normans had exerted a deep influence on that grand art which was soon to carry out extraordinary achievements which, according to the historians, are so often unknown or forgotten in our age. The Christian world was filled with wonderful cathedrals, and France as well as Italy was the home of the fine arts in the eleventh century.

(The Cathedral of Pisa was commenced in 1064 by the architect Buschetto, continued after his death by A. Rainaldo, and consecrated in 1118 by Pope Gelasus II. That ceremony took place at a remarkable time.) On the death of Pascal II. John of Gaete, chancellor of the Catholic Church, was elected Pope in spite of the enemies of the Holy See. He was a man extremely pious, elegant in his manners, filled with an enlightened love of human and divine wisdom. Of a strong, firm character, he would give no concession to the enemies of the Church. Escaping the dagger of the assassins, who were then masters of Rome, Gelasus II. resolved to ask of France an asylum, which was always given the Roman Pontiffs when driven from the Eternal city. Embarking with many cardinals, he stopped on his voyage at Pisa, where he received all honors, for to the successor of Peter the people of Pisa always showed evidences of unbounded love.

Sixteen years after that event the Church of Pisa opened her doors to the Council presided over by Innocent II. It was a numerous assembly. There was St. Bernard, Abbot of Clairvaux, an austere monk, an eloquent orator, and a genius capable of conceiving and of carrying out the grandest enterprises. The deliberations of the assembly resulted in energetic and important resolutions. Anacletus, who was put forward as Pope by the authority of certain governments, and Peter of Leon, with his heretical doctrines, were excommunicated with all their followers; Alexander, who had usurped the Episcopal See of Liege, and driven the rightful Bishop away, was deposed; St. Hugues, Bishop of Grenoble, was solemnly canonized; and Henry, who had infected with his errors many of the provinces of France, was there condemned. Following the example of the evil-minded of all ages, Henry joined hypocrisy to his other crimes. Fearing that he would be sent to a monastery to do penance, he pretended to give in, and placed himself under the discipline of St. Bernard, but when he returned to France, he left, and began his false teachings again. Such an assembly increased the glory of the Cathedral of Pisa. (The building was ornamented with masterpieces of painting, of mosaics, and of statuary, praised by all historians of



Italy. Many of them were ruined in a fire which destroyed the Cathedral in 1596.

The plan of the Cathedral is in the form of a Latin cross, with five naves. It is 320 feet long, 109 feet wide, 92 feet high; the transept is 236 feet long. Twenty-four columns, each a solid block of red granite, sustain the great roof of the nave. Every one admires their beauties. The arches, semicircular, repose on the capitals of these columns, and by this arrangement there is a gallery, separated from the lower arches by an architrave, of which the long horizontal lines recall the ancient buildings and basilicas of Rome. The aisles in the nave are decorated by elegant marble columns, resulting in a disposition simple yet grand. As the master-minds, who had charge of constructing the building, succeeded in adjusting very finely all the details, it is not surprising that historians tell us that the Cathedral of Pisa is the first building in which we observe the appearances of the Italian revival of arts. It is not, nevertheless, the first work of architecture in which we see the true rules of that art carried out. Many churches erected in the beginning of the eleventh century offer us clear proofs of the application of the true principles of architecture.

The most salient point and the principal work of Buschetto is the dome resting on vaults in the centre of the transept. That kind of structure requires a more extensive knowledge of architecture than is generally supposed. (The dome in the Byzantine style is carried on four massive pillars and four open arches. The vault was restored and painted by Riminaldi, one of the best artists of the modern school of Pisa, who died during the pest in 1630, at an advanced age. The choir, the sanctuary, and the absis suffered less than the rest of the Church from the fire of 1596.

(The mosaics, on a background of gold, and executed in 1320, are beautiful. They represent the Saviour with the Blessed Virgin, and St. John the Evangelist.) We admire not less the frescoes of the celebrated Ghirlandajo, another work done by Andrew del Sarto, called the Raphael of Florence. (Four works of that master decorate the choir or chancel, one picture of the holy Evangelist being of wonderful beauty.) That painting as well as many other works of art was carried to Paris by the soldiers of Napoleon I., but it was returned in 1815. It would be too long to give the names of the objects of art which decorate this temple of the Lord, and which time and piety have accumulated within its sacred walls. It is like a sacred museum, where the Christian and the lover of fine arts can spend many long and happy hours, either of devotion or of curiosity.

If we study these charming works, where genius displays the most beautiful flowers of taste and of imagination, majestic in their perfection of forms, in the sweetness of their colors, in the grace and the liveliness of their expression, we must offer homage to the exhaustless talents, which have found their highest inspiration in Catholic sources, and which have found always in the Church the most powerful encouragement. But we must not omit to mention the sculptured pulpit, where we find many studies of John of Pisa. Among other beautiful works, these statues come from the first pulpit destroyed by the fire. John was one of the chief artists of the school of Pisa, and from his studio came forth a legion of distinguished pupils. His master and teacher was his father, Nicholas of Pisa, who appeared to have the one fault of admiring and of copying too much the ancient models. We are astonished for that reason to find among the fine arts of the thirteenth century a mixture of sacred and profane subjects, which the artists of the sixteenth century appear to have followed. John of Pisa rejected subjects of heathen mythology, at the risk of not attaining perfection of form. He would rather have mind and expression represented in his creations, than the coldness of scenes represented by his father. That was a new step in the way of progress, and that resolution was carried out afterwards. John of Pisa was understood and honored by the people of his day, and posterity will never be ungrateful to his memory.

( Tradition tells us that the twelve little altars of the dome of Pisa were designed by Michael Angelo, but we are not certain. ) Those who admit it are forced to allow that the execution of the ornaments is due to the chisel of Staggi de Pietra-Santo, and that they are superior to them in design and grouping. Staggi excelled in the art of composing and of chiseling the surroundings of works of art, with an elegance and a variety which have no equal. The façade of the dome is of a noble style, agreeing with the rest of the Church. Many ranges of little columns and semicircles of arches make up the principal decorations. The use of materials of many and of varied colors produce an effect as strange as agreeable, and that kind of checkerwork dazzles the view, and breaks all the architectural lines. The Italians loved very much that system of decoration during the Middle Ages, as we find it in many other edifices constructed by them during that epoch. The gates are bronze doors, and were cast at different times. Some of them are very fine, but they are inferior to those of the Baptistery of Florence. The door of the southern transept, a very ancient work, figures among the monuments from which dates the history of arts in Italy. )

In the month of August, 1174, the first stone of the belfry was laid. That monument, known better by the name of the Leaning Tower of Pisa, is considered one of the wonders of the world. The top inclines over the base nearly 14 feet. Its height is 188 feet, and it was designed as a belfry for the Cathedral, and stands in a square close to it, as seen in the engraving, a custom common in those days. The tower, called the Garsende of Bologna, leans in the same way. The solidity of the Leaning Tower is no way unsafe, because many large bells in the top rung at different times during the day do not appear to disturb the foundations. The Leaning Tower of Pisa contains seven bells, the largest of which weighs 850 pounds. Why does the Tower lean? Some believe that it was caused by an earthquake or by the ground giving away under the foundations; others think that it was built in that way, and it was only one of the fancies of the architects, who left so many curious examples in the Middle Ages. It appears impossible to give the true cause of the leaning of the tower, whether the inclination of the Leaning Tower is accidental or intentional, but Captain Hall made a series of careful calculations and appears to establish that it was built as it now stands, and is rather twisted than leaning. The curious building has lasted many centuries, and there is no danger of its falling, because the centre of gravity is not outside the base.

You go up to the top, which is flat, by a stairway of 330 steps. From the top the view is grand and beautiful. The city, with its narrow, dark streets, extends along the banks of the Arno and the Serchio; far beyond stretches a vast and fertile plain; you see the Mediterranean with its blue waters; the city of Livourne with its lighthouse and its ships, and the horizon bounded by the hills of mount Neron, dotted with white villas. From another side, as a curtain of vapor, stretch out the hills which form the frontier of the Duchy of Lucca, while the groups of the Pisan mountains are separated from the Apennines by the gorge of Ripafratta, through which rolls the Serchio, its waters sometimes low and limpid, sometimes high and angry by the half tropical rains; in the distance the picture is terminated by the steep abrupt summits of the Alps. The imagination cannot conceive a more beautiful or enchanting sight than that seen from the top of the Leaning Tower.

The Leaning Tower of Pisa, as seen in the engraving, is round; it is about  $52\frac{1}{2}$  feet in diameter; the exterior is formed of eight courses of columns, placed one above each other. The architects were William Inspruck, a German, and Buonanni, of Pisa. From the top of that tower Galileo performed his immortal experiments,



showing that bodies fall in the same time, independent of their shape or mass. That celebrated demonstration took place in the presence of many learned men. In the Cathedral, in 1152, the grand lamp swinging from the dome, as it burns before the Blessed Sacrament, gave him his idea of measuring time by the regular movement of the pendulum.

Diotalalvi began the construction of the Baptistery opposite the door of the Cathedral, as seen in the left hand of the engraving. It was built by voluntary contributions. The enthusiasm of the people at first was so lively that the walls were raised above the first range of arches in the short space of fifteen days. According to the historians, their zeal soon died out, and after these fifteen days the work remained suspended more than a hundred years. It was finally recommenced in 1278, according to a curious inscription engraved on one of the walls, and which was placed there during the fourteenth century.

The Baptistery is round. Within, the vault of the interior is in the form of a cone; without, it is hemispherical, its height being about 181 feet. In the centre within are the baptismal fonts, a grand basin of marble, like the baptisteries of ancient times, when they baptized by immersion, but the magnificent pulpit carved by Nicholas of Pisa is beyond description. The Pisans attach such importance to the preservation of that masterpiece, that it was placed under the protection of the law. When on Holy Saturday groups of people gather in the galleries of the Baptistery, to witness the ceremony of the solemn blessing of the font, the magistrate surrounds the pulpit with armed soldiers, lest it might be injured by the crowd. You may imagine a great marble pulpit, resting on nine beautiful columns, covered with the finest ornaments the inventor could conceive, that good taste could arrange in one space, and that the chisel of the most gifted artist could cut, and you have an idea of that celebrated work.

The five principal bas-reliefs represent the Birth of our Lord, the Adoration of the Magi, the Presentation in the temple, the Crucifixion, and the General Judgment. Vasari carved that work with an infinite patience and diligence.

The Campo Santo, the only complete monument of its kind that stands in the world to-day, goes back to the twelfth century. It was commenced by Archbishop Ubaldo, who filled the metropolitan See of Pisa from 1188 to 1200. The Campo Santo is a cemetery, the earth of which was brought from Mount Calvary and from around Jerusalem. Archbishop Ubaldo himself carried a large quantity of

it from Palestine, with which he loaded fifty-three vessels, when he was forced by Saladin to leave Palestine. Afterwards the ships of Pisa considered it a religious duty to ballast their ships with that holy earth, when they returned from Palestine, after carrying the pilgrims of Europe to the holy land. The cemetery is surrounded with four porticoes of the white marble of Carrara, with slim columns about twenty feet high dividing the arcades into pointed arches. These fragile supports appear light enough for a wind to blow down, yet they have lasted more than six centuries without showing the slightest signs of age. But the really curious part of that gigantic portico built in the form of a parallelogram and about 1116 feet in extent, are the monuments and the tombs erected under the shadow of vaults and the pictures painted upon the walls where repose the bodies of the most illustrious persons of Pisa, in company with poets, learned men, strange artists, who obtained the honor of being buried there. In spite of the inscriptions destined to send down to posterity the names of the dead, time has pressed heavily on thousands of tombs and wiped out the names of many of the illustrious departed. Here, as in many other places, the longest epitaphs are placed on the tombs of the most obscure, while the great, the virtuous, the defenders of their country, the genius which shines forth in literature, in art, in science and in learning, require not pompous praises engraved upon their funeral piles.

A study of the monuments and of the paintings of the Campo Santo is not less useful than attractive. For the antiquarian, the light which penetrates in abundance through the large arches of the peristyles lights up the paintings and the sculptures of the ancient school. It was Giotto, the disciple of Simmabue, who became the father and the restorer of the ancient art of painting. He traced in a sure and worthy manner, and with a noble end, the principles of the art by which he intended to ornament the walls of that sanctuary of the dead. Giotto took his subjects from the history of Job. His pictures have suffered some, but what remains gives us an idea of his manner, so calm and expressive. Simon Memmi, the friend of Petrarque, painted a piece in the Campo Santo, which is considered his finest work. Antoine of Venice continued the work of Memmi and added three pictures, which Vasari considered one of the sweetest works of the primitive school. Laurence the Florentine was the first who tried, it is said, to overcome the difficulties of perspective. Andrew Orcagna had a wonderful enthusiasm, and used it in the fresco of the Last Judgment and in the Triumph of Death. We see in the midst of those grand compositions, groups, where the artist

appears to have surpassed himself. Such is the fidelity to nature of certain sad painted scenes, that in spite of the impression of fright, which they produce on the beholder, that for some time sight-seers are fascinated with them. Benozzo Gozzoli, the favorite disciple of the angelic painter, John of Fiesole, endowed with a wonderful facility, painted twenty-two pictures on one side of the Campo Santo in the short space of two years. The glad people of Pisa, thankful for his work, concluded that his tomb should occupy the most honorable place under the vaults of the grand portico.

It would be easier to describe each of the thousand beautiful objects which filled the galleries of the Campo Santo than express the magic effect which results from the view of the whole. In passing through that true "city of the dead," at the sight of these tombs, so close together, of these trophies of death, of these grand paintings, in which the emblematic figures appear to regard you with a piercing eye, you are filled with a most striking emotion. Many a traveler visits it out of pure curiosity, and comes out of the Campo Santo with tears in his eyes.

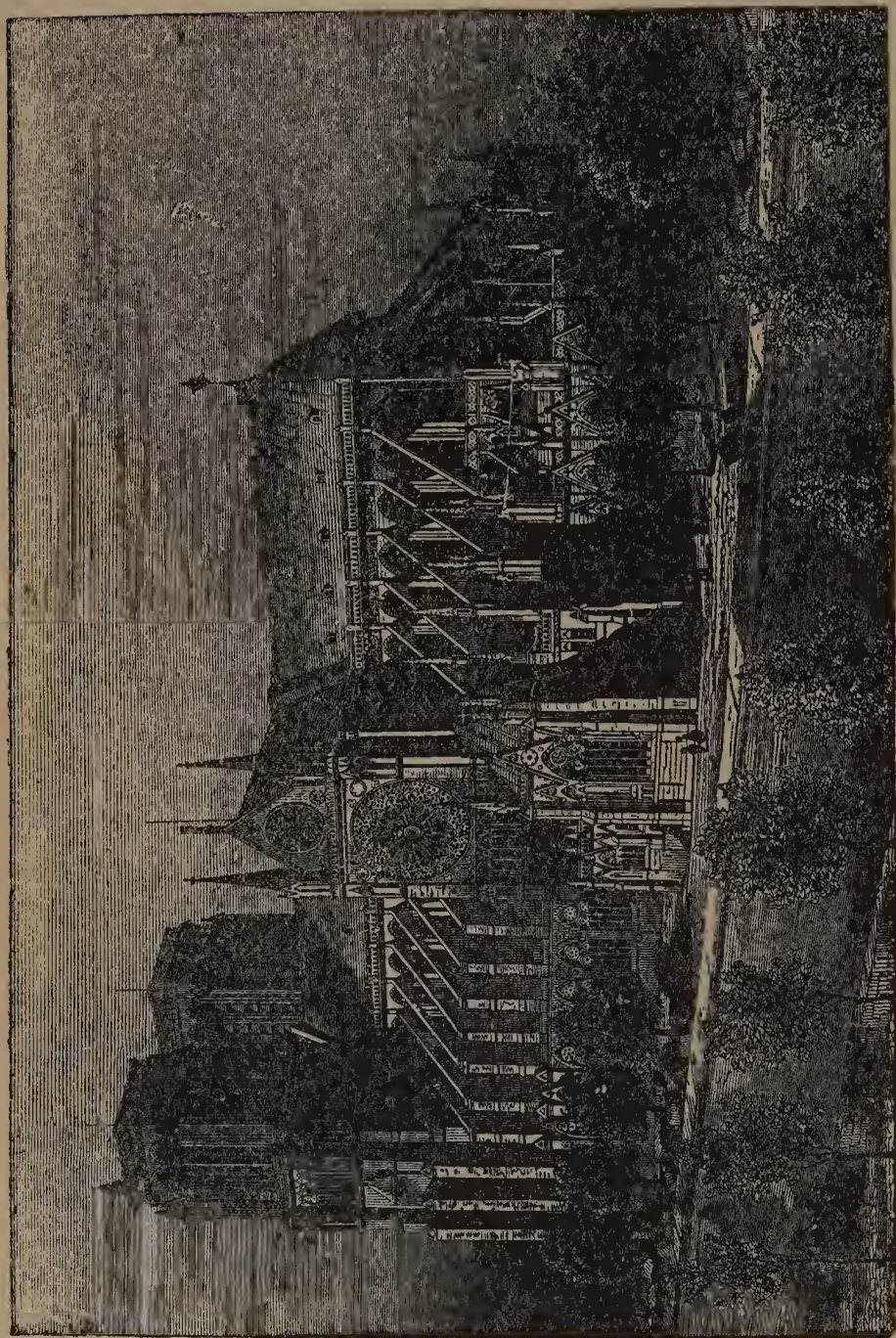
The city of Pisa, in the space of two centuries, saw raised in her midst these four monuments which fill her with everlasting honors. Happier than many other cities, animated by a zeal not less ardent, she succeeded in finishing the masterpieces which she began.

At the moment of leaving these noble edifices, filled and covered with every beauty of art, memory recalls one of the most remarkable events of ecclesiastical history, the famous Council of 1409, which was called to put an end to the great schism of the West. Before these monuments, witnesses of that memorable drama, the imagination revives all the personages who took a more or less active part in that Council. The assembly was one of the most imposing ever held. The bishops assembled for the first time on the 25th of March in the nave of the Cathedral. There assembled twenty-three cardinals, the four patriarchs of Jerusalem, of Antioch, of Alexandria and of Aquila, twelve archbishops, twenty-four bishops, one hundred and sixteen representatives of absent bishops, twenty-seven abbots with crowds of other prelates, deputies of universities, three hundred doctors of theology and canon law, besides the ambassadors of the kings of France, of England, of Portugal, of Bohemia, of Sicily, of Bologna, of Poland, and of nearly all the princes of Germany. The decisions of the Council of Pisa were full of force and of energy. The cardinals there elected Pope Alexander V. and there the schism of that time received its mortal wound.



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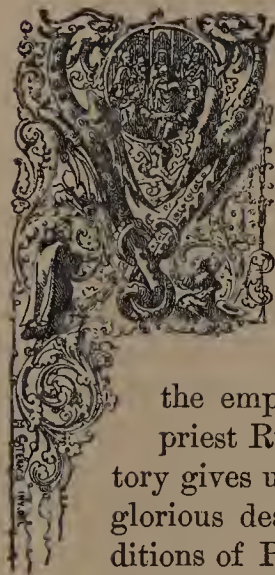
1871



NOTRE DAME OF PARIS.

# THE CATHEDRAL NOTRE DAME,

## PARIS.



ERY soon after the beginning of the eleventh century, St. Denis was sent from Rome to Paris to preach the Gospel. Lutetia, the ancient name of Paris, was then but an obscure village; nothing foreshadowed the brilliant destiny of its future. The Apostle converted many of its inhabitants, and as a reward for his conquest of souls to Christ, he received the palm of martyrdom during the persecution of the emperor Decius as well as his two companions, the priest Rusticus and the deacon Eleutherus. Ancient history gives us but few ideas relating to the preaching and the glorious death of St. Denis; they are only found in the traditions of Paris and in her religious monuments. Scarcely a hundred years passed by, when at the Church of our Lady of the Fields was a crypt, where the first Christians assembled for divine worship. A chapel was soon erected, where was seen an oratory built upon the spot, as an ancient inscription says, where St. Denis invoked and called upon the name of the most Holy Trinity for the first time upon the banks of the Seine. The Church of St. Denis of Chartre was once a prison, where the legend tells us Christ himself came to console and fortify his holy ministers, St. Denis and his companions, imprisoned for their faith. The Church of St. Denis-de-Pas was built on the spot where the holy bishop suffered his first tortures for the faith. On the top of Montmartre, the people say, the blood of the martyrs flowed under the swords of the executioners. A little further on an ancient church covers their tombs, and that grand basilica, celebrated for sheltering within its sacred walls the tombs of the kings of France, still preserves their precious relics from the time they were carried there in the reign of King Dagobert.

Before the end of the fourth century a Christian church was built in the city of Paris, on the shores of the Seine, according to the words of the historian of St. Marcel. That Cathedral was built by the munificence of King Dagobert I., but perhaps he only re-



stored it. St. Fortunatus, bishop of Poitiers, gives us a description of that ancient building in one of his poems. He praises its extent, its magnificence, its marble columns, its mosaic pavements, its sculptured walls, its wainscotings, its ceilings, and its paintings, which the sun's rays lighted up with extraordinary splendor. Its discovery, made in 1847, confirms and illustrates the words of St. Fortunatus. A trench, dug on the Place du Parvis, laid bare the foundations of that ancient church. Parts of the mosaics composed of fragments of marble of different colors, three pieces of marble of Aquitaine, and a beautiful Corinthian capital of white marble. That ancient Church of Paris doubtless was like the old churches or basilicas, which are seen to-day in Rome and in the other cities of Italy. We will not stop to seek further the remains of the old Church of Childbert and of St. Germain. (St. Gregory of Tour tells us that, in his time, the Cathedral of Paris was composed of two temples very near each other; the first was dedicated to St. Stephen and the second to God's Mother. Not far from there was the baptistery, dedicated to St. John, where St. Genevieve came to pray, as well as the oratory of St. Christopher, which was replaced later by the famous hospital of the Hotel Dieu. In 829 a Council, composed of twenty-five bishops, convened in the nave of St. Stephen's Church. A few years later Charles the Bald, in an ancient diploma, calls the Cathedral of Paris St. Mary's Church. Perhaps it was in the ninth century that these two churches had fallen into ruins after having been restored. When they were pillaged by the Normans in the eleventh century, Archbishop Stephen of Garlande beautified to a considerable extent the Cathedral of Notre Dame, and Suger gave a window for its decoration.) Under the shadow of that building was a monastery, a school taught by celebrated masters, wherein gathered students from all parts of the Christian world. There William de Champeaux attracted around his pulpit masters and disciples, drawn by the charm of his eloquence, and there Abelard prepared himself for studies, which he loved more than the glory of the battle-fields; there Louis the Young passed the years of his youth, in the practice of religion and the attainment of knowledge, spending his time in the Church in meditation and in prayer. Scarcely had he taken his Episcopal throne than Maurice de Sully resolved to rebuild the Cathedral, according to the inscription engraved upon his tomb. He was of a brave, determined character, and no difficulty discouraged him. From the beginning of the enterprise he drew up the plan of the Church, which was of vast proportions, and which would astonish us even in our days, for he was a man of great ideas and of wonderful

undertakings. He knew that his work would require many ages to complete it, and he had faith in the future generations. When he closed his eyes in death, in 1196, the sanctuary was nearly completed, and he left five thousand pounds to cover it with a leaden roof. The first stone had been placed in 1163 by Pope Alexander III., then an exile in France from the factions which had desolated Rome and Italy. The main altar was consecrated in 1182 by Henry, Legate of the Holy See, and in 1185 Heraclius, the patriarch archbishop of Jerusalem, who came to Rome to preach the third crusade, solemnly officiated in the great Cathedral. )

(Eudes de Sully spared neither pains nor expense in continuing the work of his predecessor, but the principal façade was finished during the episcopate of Nemours, who governed the diocese of Paris from 1208 to 1219. The side doors were built afterwards, and the inscription engraved on the foundations of the southern entrance of the cross aisle tells us that in 1257 John de Schelles began that work in honor of God's Mother. ) St. Louis was then king of France, and Renaud de Corbeil, bishop of Paris. Such is the abridged history of the Cathedral of Notre Dame, Paris. (Before the thirteenth century it was completely finished, according to the original plans. These plans did not comprise the chapels along the aisles of the nave, designs generally adopted in edifices built in the first epoch of the Gothic style of architecture, which we see at Chartres and at Rheims. Towards 1270 John de Paris, archdeacon of Soissons, left a hundred French pounds for the building of the side chapels of Notre Dame, which are erected between the abutments of the nave. Canon Peter Fayel gave two hundred pounds for historical sculptures to decorate the railing of the sanctuary, begun by Jehan Ravy and finished by Jehan of Butler in 1351. The building was then finished surrounded with all accessories necessary for a Cathedral, such as the episcopal palace, the hall for the chapter, the treasury for the relics, holy vessels, sacerdotal vestments, a monastery, a library, schools, hospitals, and ecclesiastical courts. )

Recall to your mind, reader, the magnificence of that Church enriched by the kings, princes, bishops, canons, clergy, and by the noble houses of Paris and of France. The windows were glorious with painted glass. (The pulpit was adorned with numberless sculptures, the sanctuary beautified with niches and perfect sculptures, the pavement of the sanctuary covered with precious marbles of historical scenes, the main altar, upheld by columns in bronze, was adorned with cachets of gold, silver, brilliants, and precious stones. On feasts and festivals the walls were covered with tapestries of gold

and of silver cloth of priceless value, changed each day according to the liturgy, and in harmony with the color of the vestments.) In the year 1218, on the feast of the Assumption, the flames of the candles of the altar set fire to the precious tapestries of the sanctuary, and destroyed to the value of twenty-eight thousand pounds in a few hours. That accident shows to what a degree of excellence the rites and ceremonies of the Church were carried out in the thirteenth century, and shows us besides that the ancient traditions of the Church with regard to the beauties of the house of God were carefully carried out. During the reign of Charlemagne, tapestries were much used in churches, and the cathedrals and the grand monastic buildings of Europe were plentifully supplied with those of the most costly kinds. Mural paintings have replaced that sumptuous style of decoration in poorer churches, and we must admit that that system was nearer like the taste of ancient times, and better adapted to heighten the effect of the architecture and of the grand ceremonies of the Church.

In no part of the world except at Rome were the rites and ceremonies of the Church celebrated with greater pomp and splendor than in the Cathedral of Notre Dame. At Paris the order of the ceremonies, the beauties of the music, the splendors of the rites, the singing of the divine Offices, the pontifical Masses, the celebration of feasts, the attendance of the people, everything was perfect. The floors of the Church were strewed with flowers and sweet-smelling herbs, a custom of the ancient times, which is preserved to-day in the processions of Corpus Christi, and in the churches of Rome, the capital of the Christian world. In the thirteenth century the priors of the archdeaconry of Josas used to furnish these aromatic herbs, and two centuries later they were satisfied by strewing the floors with herbs found near Gentilly. On ordinary Sundays straw took the place of the flowers and herbs. There were no seats then in the churches, and only the sick had permission to sit. The reader can imagine the simple faith and innocence of the people of these ancient times, when straw was in every house and in the most sumptuous sanctuaries, while chairs and luxuries were only used in the palaces of kings. Straw was the only carpet in use down to the seventeenth century. Each time the straw was renewed in the royal palace of the kings of France, it was given to the hospitals and to the schools, according to the words of King Philip Augustus, "for the salvation of our souls and for the souls of our ancestors, with thoughts of charity, we give for the sick of the Hotel Dieu, for the hospital of Paris, on Saturday for the Church of Notre Dame, all the straw of our chamber of



our house in Paris, every time we leave the city to go elsewhere."

The history of Notre Dame is a history of the royal houses of France. A whole volume could be filled with a description of the national celebrations, the baptisms of princes and of princesses, the marriages and funerals of kings and of queens, and of the treaties of peace, which have been celebrated in that Church. At each coronation the new monarch came to that august temple of God and there placed his crown before the tabernacle of Jesus Christ, the Lord of lords and the King of kings. Before going to war, there the king prayed for the success of his armies, and in the glory and in the triumph of his armies, when he returned from battle victorious, he came there to offer his humble thanks to the God of armies. The flags and the standards of the enemies of France captured on the battle-field were suspended in triumph in the galleries of its sanctuary. No public event happened in the history of France but the people of Paris, the members of the royal family with the king at their head, marched in crowds to the Cathedral of Notre Dame, where a grand pontifical high Mass of public thanksgiving was celebrated.

Till 1472 the doctors or physicians of Paris used to assemble around the holy water fountains in the entrance to the church, and there hold their scientific meetings. There were held the meetings of the academy of medicine. There in that porch under the southern tower, the sick waited for the visits of the doctors. But soon these consultations became boisterous, and the doctors and the sick were forbidden to meet in the holy place, when the dressing of wounds and the care of the sick were changed to the hospitals, so as not to interrupt divine service or scandalize the people who came to church to pray.

During the reign of St. Louis, king of France, on the 12th of April 1229, count of Toulouse, Raymond VII., in the Church of Notre Dame was absolved from all censures he had incurred, besides the condemnation of the government, for having with a strong hand aided the Albigeois, the savage doctrines of whom were overturning the foundations of the civil as well as the religious authorities. The count came clothed as a penitent in his bare feet. The legate of the episcopal see received him at the foot of the altar, and gave him absolution. The people were edified and delighted to see that severity of the Church carried out, and the violence of the aristocracy and of the nobles from that time was effectually checked.

In 1303 the representatives of the different departments of the government, at the call of Phillip the Fair, convoked in the Cathedral of Notre Dame. Two years afterwards, in 1304, the same king

gained over the Flanders his celebrated victory of Mons-en-Puelle. Phillip the Fair, rejoicing for such a great success, rode into Paris and came to Notre Dame to thank the Lord for his success. In memory of these facts, and as a sign of his thanks, by his orders his equestrian statue was placed in the chapel of the Blessed Virgin. The king is represented in full armor with his visor on, clothed with a tunic covered with lilies, with his horse encased in a strong armor.

A hundred years afterwards a statue not less remarkable was erected at the entrance of the Church. It was a colossal statue of St. Christopher, done at the expense of Antoine des Essarts, a brother of Peter des Essarts, the celebrated marshal of Paris. The latter having got mixed up in the violent quarrels of the Armagnac and the Bourgogne was decapitated after he himself had put to death John of Montagu. As marshal of Paris, his brother Antoine des Essarts feared the same fate, but rejoicing for having escaped with his life, he erected the memorial statue of which we have spoken. That statue was over 26 feet high, but it was destroyed in 1784.

Formerly the naves, the sanctuary and the chapels of Notre Dame were paved with slabs, covering the remains of the illustrious dead of the Church and of the kingdom. There we still see many curious and interesting inscriptions, and there the images of the dead are designed upon their tombs. In some places these monuments of the dead rise above the floor of the Church. They are formed of marble, of stone, or of bronze. These tombs have now for the most part disappeared, but history has not forgotten the names of the illustrious departed, who sleep under the shadows of that sanctuary waiting for the last day. We will only give here the names of those who were buried in the sanctuary. Among the princes and princesses are the following: Phillip, archdeacon of Paris, the son of King Louis VI., who died in 1161; Geoffrey, the duke of Brittany, son of the king of England, 1186; Isabella of Hainaut, the first wife of Phillip Augustus, 1189; Louis of France, son of Charles VI., 1415, and Louisa of Savoy, the mother of Frances I., 1531. Among the bishops we find Eudes de Sully, 1208; Stephen II., 1279; Cardinal Aymeric of Magnac, 1384; Peter of Orgemont, 1409; Denis Daunoulin, patriarch of Antioch, 1447; Peter of Marca; Hardouin of Perefex; Francis of Harlay; Renaud of Beaune, archbishop of Sens. The latter rendered great service to France during the times of the civil wars. He had the happiness to close the dissensions of the confederacy and receive the abjuration of Henry IV. That prelate was the son of the unfortunate James of Beaune-Semblancay

the minister of finances, who became the victim of the intrigues of the court and perished at Montfaucon.

Who does not regard with sorrow to-day the destruction of these tombs in that Church? A view alone of the monuments of the dead is eloquent. It shows us that all men are equal before God, and that there is no real difference between men beyond the tomb, except for those who go down to the grave filled with virtue and good works. "Death shows us how to live," says the *Imitation of Christ*. Imagine yourself, reader, in the great Cathedral of Notre Dame in 1686. The nave is draped in black. Before the grand altar rests a coffin with the remains of the great Louis XIV. The eloquent Massillon had pronounced over the coffin of King Louis XIV., called "The Great," his grand oration opening with the words: "God alone is great,"<sup>1</sup> and the body of the dead monarch, with great pomp and ceremony, has been carried to Notre Dame. Before that sad funeral-ceremony over the dead king was ended, comes an aged bishop, with white hair and venerable countenance. He pronounces these words before the representatives of all the nations and governments of the world: "Come, O people! to you above all, princes and rulers, 'you who judge the earth,' and you clergy, who open the gates of heaven to man, come and see all that remains at last of such a noble birth, of such grandeur, of such glory: Look around now at all. Behold all that magnificence and piety does to honor a hero. Titles, dignities, honors, glories are useless now for him, who has gone. They are only figures which appear around his coffin, weak images of the overwhelming sorrow, which appears to carry all before it, columns which seem to carry even to the heavens the magnificent testimony of our nothingness." He whose body was then cold in death was Louis XIV., the most glorious monarch that ever reigned. He who spoke was Bossuet, one of the most gifted orators that ever lived.

(A century after the lofty ceilings of Notre Dame had re-echoed the noble words of the eloquent Bossuet, bishop of Meaux, they were shook by the delirious cries of the French revolutionists. The mad crowds forced the gates of the noble Cathedral, wherein were guarded the most touching historic remains of the French nation. They broke in pieces and trampled under foot altars, statues, images, tombs. The most hideous scenes then took place within that holy building; blasphemies and curses took the place of the holy anthems and the sweet aspirations of prayer, and to put a culminating point to the desecration of that sanctuary of the Lord, a lewd, bad, and abandoned

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<sup>1</sup> Massillon, *Oraison Fenebre de Louis XIV.*



woman was enthroned upon the main altar, and under the name of "reason" she received the adoration of the maddened crowds. )

( A victim of the blind uncontrollable fury of the mob, Notre Dame lost her most beautiful adornments. Her treasury was pillaged; the thousands of precious objects, preserved during so many centuries, were destroyed; the works of art, which had been gathered there for so many generations, were broken or carried away, and sold for money; the carved works of gold and of silver, enriched with pearls and precious stones, were ruined or stolen. But how useless it is for men to fight against God and his Church! When the stormy days of the French revolution had passed away, religion again took charge of her holy temple, and a short time afterwards, by a number of extraordinary events, by which God showed that his providence guides the world, another emperor, Napoleon, crowned by the hands of the Pope, brought order out of chaos. Napoleon I. entered the Cathedral of Notre Dame more than once with his triumphant eagles. A half century passed, times in which God gave France many lessons, and in 1858 Napoleon III., his nephew, entered the Cathedral of Notre Dame, surrounded with the ambassadors and the representatives of all nations, to thank God for the success of the arms of France in the Crimean war.

( Then began a new restoration of this venerable building, the victim of so many revolutions. A monumental sacristy replaced the palace of the archbishops, destroyed in the revolution of 1830. The façade was restored in its original character. The statues of kings, the images of martyrs, of bishops and of virgins were placed again on the pedestals, from which the fanaticism of the revolution had thrown them down. Adornments of every kind both within and without were executed to beautify the building. )

( The plan of the Cathedral of Notre Dame is in the form of a Latin cross. Its length is 390 feet; width of transept 144 feet; height of vaults 105 feet; height of western towers 224 feet; width of the front 128 feet, and length of nave to transept 186 feet. The pillars of the nave are four feet in diameter, resting on gravel-beds eighteen feet below the surface. The style of architecture is purely pointed. The nave and side aisles are paved with marble, and the aisles around the sanctuary are paved with stone and black marble. The organ is 45 feet high, 36 feet wide, and has 3,484 stops.<sup>1</sup> There are five naves, thirty-seven chapels, three rose-windows, over forty-two feet in diameter, a hundred and thirteen grand windows, seventy-six columns of isolated pillars and half-pillars. There are six en-

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<sup>1</sup> Am. Cyclop., Art. Cathedral.

trances to the Church, and a stairway of 380 steps leads up to the belfry of the tower.)

The view of the front is imposing. All admire the proportions of the building, which were well calculated, and the whole mass of stone-work is well devised, so that the foundations necessary to uphold it are not hidden by ornaments. According to an ancient writer the sight excites a kind of religious fear, while the visitor, charmed by the arrangement of the figures and of the bas-reliefs, stops to consider the infinite details of that vast work. All agree in saying that that superb portal, so bold, so majestic, was conceived and built by the same architect who designed the Church, because unity of design is found everywhere, even in the smallest outlines of the mouldings.)

(The centre portal gives a representation of the Last Judgment. That grand poem, the "Dies Iræ," appears to have been here sculptured in stone to exercise its salutary impressions on the Christian soul.) At Paris, the centre of science and of industry, sculpture as well as painting was directed by the priests, and the chisel of the sculptor and the brush of the painter, in bringing forth each work or group of their creations, were guided by the clergy, and the priests stood by and explained figures in stone and on canvas to decorate their temples of worship. Thus the ancient traditions of the Church guided Christian art in the Middle Ages, when the Gothic style of architecture was born, as well as long before that epoch the clergy always guided the artists who decorated ecclesiastical buildings. Art was then wholly under the direction of the clergy, and the artists could not bring out these symbolic pictures if the artists were not familiar with the teachings of the clergy, with the writings of the fathers, and with the ascetic authors, wherein are treasured up the legends, the symbols, and the teachings of the Christian religion preserved from the Apostles.

To give you an idea of the beauties of the principal entrance of Notre Dame, we will give an old curious passage, taken from the history of the voyage of the bishop of Armenia to Paris, during the reign of Charles VIII., between the years 1489 and 1496: "The grand Church," says the bishop, "is large, beautiful, and so wonderful that it is impossible for the language of man to describe it. It has three great entrances towards the west. In the spaces on each side of the door, Christ is represented standing above the entrance. He presides over the scene of the Last Judgment, sitting upon a golden throne, ornamented with plates of gold. An angel stands at his right and at his left. The angel at the right is near the column to which our Lord was tied when scourged, holding the lance with

which they pierced his side. The angel at the left holds the cross. At the right is God's holy Mother in a kneeling posture. On the other side are seen St. John and St. Laurence. In the paintings of the vault are Archangels, Angels, and all the Saints. One angel holds a balance, in which he weighs the good and the bad actions of men. At the left, but a little lower, you see Satan and all the demons, which form his court. He is leading sinners in chains down to the abyss of hell. Their appearance is so horrible that the spectators tremble in looking at them. Before Christ are seen the holy Apostles, the Patriarchs, the Prophets, and all the Saints, painted in different colors, and adorned with gold. That represents paradise, which enchants the sight of man. Above are the images of twenty-eight kings, with crowns upon their heads. They stand along the whole of the façade. Higher still is the Holy Virgin, God's Mother, adorned with gold and painted in beautiful colors. At the right and at the left are the Archangels who wait upon her."<sup>1</sup> How magnificent must have been that grand Cathedral, beautified within and without with such indescribable sculptures and figures painted in natural colors, resplendent with gold and silver, and studded with precious gems. This was only the entrance to one of the doors. The figures which fill the Gothic work of the tympanum is one of the masterpieces of sculpture of the thirteenth century.

We will not attempt to describe the numberless ornaments, which the lovers of art admire, around each of the entrances. They are so numerous that we could not even give their names. We will cite, nevertheless, the charming sculptures of the Virgin's gate, chiseled, it is said, in Italy, and those of the gate of the sanctuary equally consecrated to the honor of Mary the Patroness of Paris. We cannot omit either the magnificent iron-work, which covers the thick wooden folding-doors of the gates of the Virgin and of St. Ann, as being among the most skilled workmanship of the forges of the thirteenth century. We cannot speak too highly in praise of the graceful outlines of the foliage, where numberless animals play.

(The interior of the Cathedral is not as beautiful as it was before the revolution. The architecture is majestic, but a little heavy; no adornments set off these long lines of those naves, those chapels, and those bare cold walls. The sanctuary is the only exception, and bears well the marks of its sumptuous decoration, executed by order of Louis XIV., in order to fulfil the vow of Louis XIII. The ancient pointed windows have disappeared, the three rose-windows alone are preserved. The rail of the sanctuary, carved by John Ravy

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<sup>1</sup> Annal. Arch.



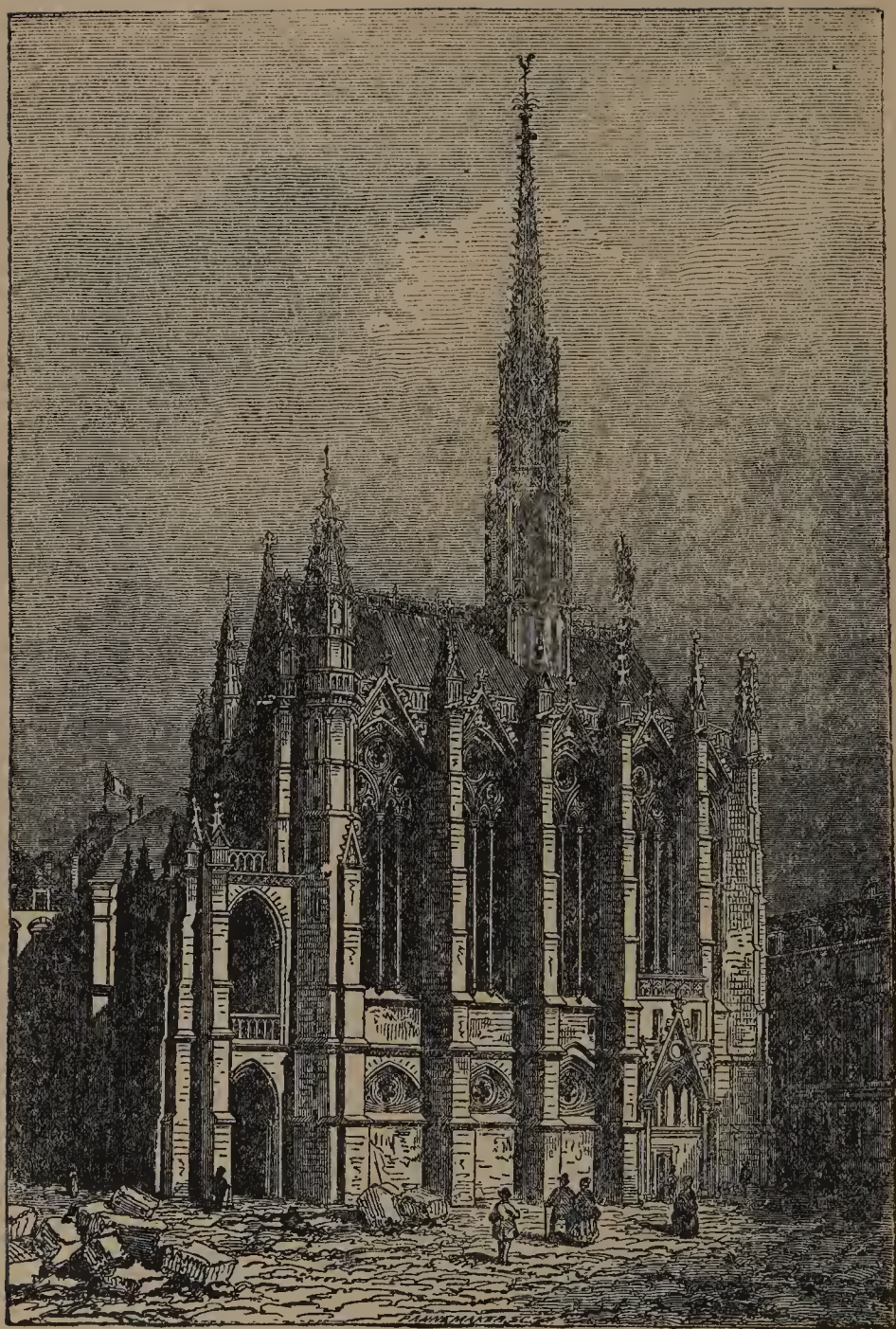
and John le Boutiller, shows still these historic sculptures of personages in gilded stone and finely painted scenes taken from the Old Testament.

Until the reign of Louis XIII. Paris was a diocese, forming a part of the province of the archdiocese of Sens. In 1622 Pope Gregory XV., at the request of the king of France, elevated it to the dignity of an archdiocese, but since that time the powers of the archbishop of Paris have diminished. Formerly bishops of Paris, the successors of St. Denis, of St. Marcel, and of St. Germain, possessed almost royal power, which under different titles was exercised over the half of Paris. The chapter composed of the canons, from which came six Popes and thirty-nine cardinals, appears to have had an independent authority over four other churches—St. Merry's, the Holy Sepulchre, St. Benedict, and St. Stephen of the Greeks glory in the titles of daughters of the Cathedral of Notre Dame. Four other churches, St. Marcel, St. Honorius, St. Opportuna,<sup>1</sup> and St. Germain-l'Auxerrois were under the jurisdiction of the bishop of Paris. The provost of the bishop took an oath of fidelity to the king, and the provost of the king took an oath of fidelity to the bishop, and a rivalry of authority more than once arose between the ecclesiastical authority of the bishop and the civil authority of the king, because then the different degrees of authority were not so well defined in canon and in civil law as at present; but at length the clergy, by their example, showed the civil authorities how right can overcome might by holding strictly to the laws, agreements, privileges, and concessions of both parties. The civil laws of the empire of France were modeled after the canon law of the Church, and at length, aided by the clergy, common people gained many concessions from the aristocracy and from the kings. Thus the freedom of the French people and their liberty were increased, and, aided by their priests, experience corrected the errors of the former times.

The bishops of Paris hold an honorable place in the history of Europe, and they were always noted for their love of France. Their influence for good was felt in many national affairs, but the successors of St. Denis, the apostle and martyr of Paris, often gave their lives for their flock. We will only mention the archbishop who was martyred in the revolution of 1848, and the archbishop who was martyred by the Commune in 1871, so that at the present time the one appointed to be the archbishop of Paris takes his life in his hands, as for a long time nearly every one of them died violent deaths at the hands of the revolutionists.

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THE HOLY CHAPEL OF THE PALACE, PARIS.



# HOLY CHAPEL OF THE PALACE,

## PARIS.



WHEN the ancient city of Paris sat in beauty on the banks of the Seine, long before the rich suburbs of the city were filled with magnificent palaces, sumptuous hotels, vast edifices filled with masterpieces of art and elegant products of industry, on an island of the river rose a high and massive tower crowned with battlements. It was at the same time the castle and the citadel of the masters of ancient Paris and the surrounding country. At the disturbed epoch when our history opens, that dark and dismal dungeon well represented the condition of society, when the rights of the people were unknown, or often trampled under foot by the force of arms. Historians bring forward on the scenes of this remote age the sweet, noble figure of St. Clotilda, at the time when the sorrows of her widowhood led her to seek a retreat and an asylum in the shadows of the cloister of the convent of St. Martin of Tours. After the retreat of that noble princess, a long silence reigned over the royal household of the king of France. It was broken only in the days of the triumph of feudalism. The citadel of Paris became then the centre of a new civilization, first for the city of Paris, and then for all France. The castle was destroyed, and behind the thick walls of that ruined fortress, the counts of Paris and the dukes of France established themselves. At the foot of that rampart the noble race of Robert the Strong served their apprenticeship to the French throne, by saving Paris from the horrors of anarchy, and from the furies of the Norman soldiers. When the founder of the new dynasty, Hugues Capet, went down to the tomb, the citadel was rather a military post than a kingly palace. His son Robert, according to the historians, replaced it by a beautiful edifice, well worthy of the splendors of a king. Robert was a learned prince. Loving polite literature and following the example of Charlemagne, he favored the progress of science and generally fostered learning. Like the great emperor Charlemagne, he loved



the sweet and pious melodies of the music of the Church. Many times, with the kingly crown upon his head, the sceptre of authority in his hand, and clothed in cope at the choristers' desk, he led and directed the singing of the hymns and anthems of our sweetly sounding services. The reign of Robert the Pious was marked by the building of numberless religious monuments, which have come down to our days. The chapel of St. Nicholas disappeared to give place to the Holy Chapel, and many edifices built in the beginning of the eleventh century remained to show the difficulty of his undertakings and the greatness of his efforts for the progress of religion. Even to the fourteenth century the kings of France lived within the city. Phillip Augustus himself, who built the tower of the Louvre, did not leave the palace of his ancestors. But we must not think that the Louvre of the conqueror of Bouvines was anything like that enchanting palace, the Louvre, which we admire to-day, and which after having sheltered so long the royal family is used now as a grand museum of the works of art. The name of St. Louis, king of France, is ever remembered in the palaces of Paris. "St. Louis," says Chateaubriand, "is the model of the middle ages, a legislator, a hero, and a saint." In the gardens of Paris, washed by the waters of the Seine, as well as along the coast of Vincennes, that monarch held audiences, and with justice judged the cases of his people. The palace gardens at that time extended along the space now occupied by the court of Lamorgnon and by the new court. They were neither like the garden of Versailles, artistically laid out by Napoleon, nor like St. Cloud's Park near the shady promenades of the Tuilleries. History tells us that they were surrounded by green hedges with groves, interlaced with vines, gardens and orchards, where were raised the wines, the grapes and the fruits for the table of the king. St. Louis, king of France, greatly enlarged the palace of Robert the Pious. He built the great hall which bears his name, the grand chamber where the court of appeals sat, the lower story, the walls of the court, and the Holy Chapel. Phillip the Fair added new works to those of his predecessors, and made seats for the parliament hall, which before had no fixed sittings. The sessions of the ancient French parliament then became permanent, and this body, at first somewhat uncertain, became so extensive as to cause great troubles to France.

The Holy Chapel is the only edifice which remains of the palace of St. Louis, and which comes down whole and entire to our days, as a magnificent testimony of the piety of the king and as a masterpiece of architecture, which built so many remarkable edifices in the

thirteenth century. It was built as a sanctuary wherein to place the Crown of thorns worn by our Lord the day of the crucifixion. Baudouin de Courtenay, the emperor of Constantinople, had received considerable aid from the king of France, and he asked him again for help against the terrible inroads made upon his empire by the followers of Mohammed. France, then as afterwards, was always ready to take up the cause of the feeble, as we see she did during our own revolutionary war. The emperor Baudouin knew how highly the Christian nations of Europe prized the remains of the martyrs of the early ages, but he also knew how still more highly they prized the instruments of the passion of our Lord. The emperor offered to present St. Louis with the Crown of thorns, which from time immemorial had been preserved in Constantinople.

When Godefroy de Bouillon, the first Christian king of Jerusalem, entered that holy city in triumph at the head of the crusaders in 1099, he refused to wear a kingly crown of gold in the city where the Saviour, his Lord, had worn a crown of thorns. All praise the humble piety joined to the other heroic virtues of Godefroy de Bouillon. What then must have been the pious sentiments of the saintly king of France, who joined to a sincere piety the bravery of the soldier. The thought of receiving that Crown of thorns, that priceless gift, and of possessing it forever, filled all France with joy. At that epoch of the world's history the lively faith and the great enthusiasm of thousands made them not hesitate to endanger their lives in the crusades to conquer the sepulchre of their Lord, and thus the news of the Crown of thorns was for them like the publication of a great victory for France.

Two dominican monks left immediately for Constantinople with a message to Baudouin the emperor, accompanied by a count of the French empire. One of these men of God, after having visited the holy land, became the head of the dominican monastery at Constantinople, where he often saw the precious relic of the crucifixion. The king of France, troubled at the delays of the Greeks to send him the Crown of thorns, could not have chosen a more able diplomatist, or a more persistent person. The emperor of Constantinople was afraid he could not fulfil his promise, for being pressed for want of money to carry on his wars against the infidels, the barons and the other nobles of the empire had pledged the Crown of thorns to the inhabitants of Venice for a large sum, to pay their expenses. These rich Venetian merchants used to make considerable money during the crusades, by carrying soldiers and supplies to the holy land. They had been assured that that holy relic of the crucifixion would belong

to them. To prevent difficulties arising, it was agreed that the Crown of thorns would be placed in the Venetian church at Constantinople, and that, if after four months the sum borrowed would not be repaid, it would be carried to Venice, and that later, if payment was still deferred, it would become the property of any one who would pay the amount due.

When the French embassy arrived at Constantinople, the holy relic had not yet been carried to Venice. The term fixed by the treaty had expired, but the two dominican priests had received full powers, and succeeded in overcoming all obstacles. By order of the emperor Baudouin, and on the promise of St. Louis, the negotiations were stopped until the monks received the holy Crown, which they themselves carried to Venice, accompanied by many of the French and Venetian aristocracy. It was agreed that, when the king of France would pay the money, he should receive full possession of that valuable relic of our Lord's passion.

Historians tell us that the inhabitants of Constantinople showed their regret for its loss by tears of sorrow, and that piously they followed the holy relics even to the seashore, and they did not take their eyes from the ship which sailed away with it, until its sails disappeared below the horizon.

St. Louis immediately sent to Venice the money they had lent the people of Constantinople, and the Crown of thorns was carried in triumph to France.

The king met the solemn cortege at Troyes. He was accompanied by his queen, Blanche de Castile, his mother, his brothers, many archbishops, bishops, and the principal members of the aristocratic families of France. What a wonder it was to see these high personages forget their rank, and form with the people in a procession around the sacred relic, when on the 10th of August, 1239, it was carried to Ville Neuve l'Archeveque, a little over twelve miles from Sens. The clergy, with the king, there verified the condition of the seals and the papers, which prove that it was the true Crown worn by our Lord. Everything was found to be authentic. The archbishop of Sens, who was present at the ceremony, tells us that it is impossible to conceive the sorrows and the tears of the king, the queen, and the other witnesses, when they saw for the first time the cruel thorns worn by the Saviour of the world, when on Calvary he redeemed the race. At the view of that Crown of ignominy, more precious than all the crowns of the kings of earth, now brilliant with precious stones, all hearts were moved, for it recalled the adorable mystery of the Son of God dying for the salvation of the world. The



outside case was of wood, containing a silver casket within which was a vase of pure gold, wherein was placed the Crown of thorns.

The next day the king himself carried the precious treasure through the streets of Sens, and he would not allow his oldest brother Count d'Artois to help him. The two princes marched along in their bare feet, deprived of all ornaments of royalty; the aristocracy followed in profound silence, and the crowds of people on every side, generally so noisy and excited, kept still, and quietness and stillness were strictly observed. The streets of the city of Sens were decked out with the greatest care, wherever the pious procession was passing, which was like a triumphal march to the Cathedral, where the relic was placed in the midst of burning lamps.

When the Crown was carried to Paris, it was received with a pomp and ceremonies that were majestic and even greater splendor than what was carried out in Sens, the ancient capital of the four Lyonnaise provinces. Then the secular and regular clergy marched before the relic till it was borne to the abbey of St. Antoine, where the bishops uncovered it to the gaze of the people. The whole population of Paris and of the neighboring villages had assembled at that place. When the sorrowful Crown of Jesus Christ appeared before their view, they prostrated themselves to the earth in adoration of Christ, who wore that Crown for their salvation.

The Crown of thorns was then placed in the Holy Chapel of the Palace. Two years afterwards Louis received again from the emperor Baudouin other relics of priceless value, consisting of a large part of the true cross, the iron of the lance which opened the Saviour's side when dead, and part of the sponge with which the vinegar and gall were raised to his dying lips. These instruments of the passion, of the sufferings and of the death of the Son of God were also objects of the pious demonstrations of the people, and they were all placed in the same sanctuary.

Then St. Louis conceived the idea of rebuilding the Holy Chapel of the Palace and of making of it a Church worthy of these precious treasures. The desires of the king were carried out. That gem of Gothic art, the beauties of which excite the admiration of all times, stands to-day grand and brilliant, in its original character, as one of the most beautiful and picturesque of the churches of the thirteenth century. Peter de Montreuil was chosen to be the architect of that building. His reputation had been already established at Paris by his plans for the construction of the refectory of the Abbey of St. Germain-des-Pres. That work, finished in 1244, was nearly done when it attracted the attention of the king. All writers unanimously

praise its beauty, elegance, and solidity. The genius of the artist, stimulated by the favors of the king, and aided above all by the nobility of France, conceived and built in the space of six years the Holy Chapel of the Palace, the most perfect specimen which exists of Gothic architecture.

The Holy Chapel was built on the spot where stood St. Nicholas' oratory. It is composed of two Churches, as seen in the engraving, one over the other. The lower Church, dedicated to the Blessed Virgin, was the parish church of the servants of the Palace; the upper Church, consecrated under the title of the Holy Crown and of the Holy Cross, was the royal Chapel. The vaulted ceilings of the first are raised on isolated columns regularly placed and of a surprising lightness and artifice. By that distribution, which shows at the same time elegance and solidity, the effect of the light is charming; although we are accustomed to the varied play of light and shade in the numberless mouldings and indentations of Gothic vaults and arches, yet in the vaulted ceilings of the Holy Chapel, the architect used all the resources of his talents. Of only one nave 118 feet long and 29 feet wide, yet it appears much longer on account of the simplicity of the lines, the nobleness of structure, and the size of the windows. Groups of columns rise boldly up to support the abutments of the arches over 62 feet above. The space between each pillar is a little over 14 feet, and the height 55 feet 8 inches. These openings are filled with painted glass and diversified by rose work of ornaments in the form of trefoil. A rose window, nearly 33 feet in diameter and of painted glass, occupies almost the whole of the façade of the Church. The decorations, the fine sculptures, the gildings, and the mural painting complete by their richness the work of the architect. The beauty of the ornaments is subdued by the dim religious light, which streams in through stained glass windows. The sweetest harmony reigns in every part of the building, and the eye, fascinated by the beauties of such magnificence, is not dazzled by too much reflection. The windows are celebrated. There we see represented in numberless medallions the principal historical scenes of the Old and of the New Testament, the Last Judgment, and certain facts relating to the translation of the Crown of thorns. Behind the main altar, at the extremity of the sanctuary, you could once see a great casket of gold bronze resting on four pillars, where are exposed to the people the venerable relics of the passion of our Lord. They were adorned by the saintly king with gold, silver, pearls, and other costly stones, as well as the casket in which they reposed.

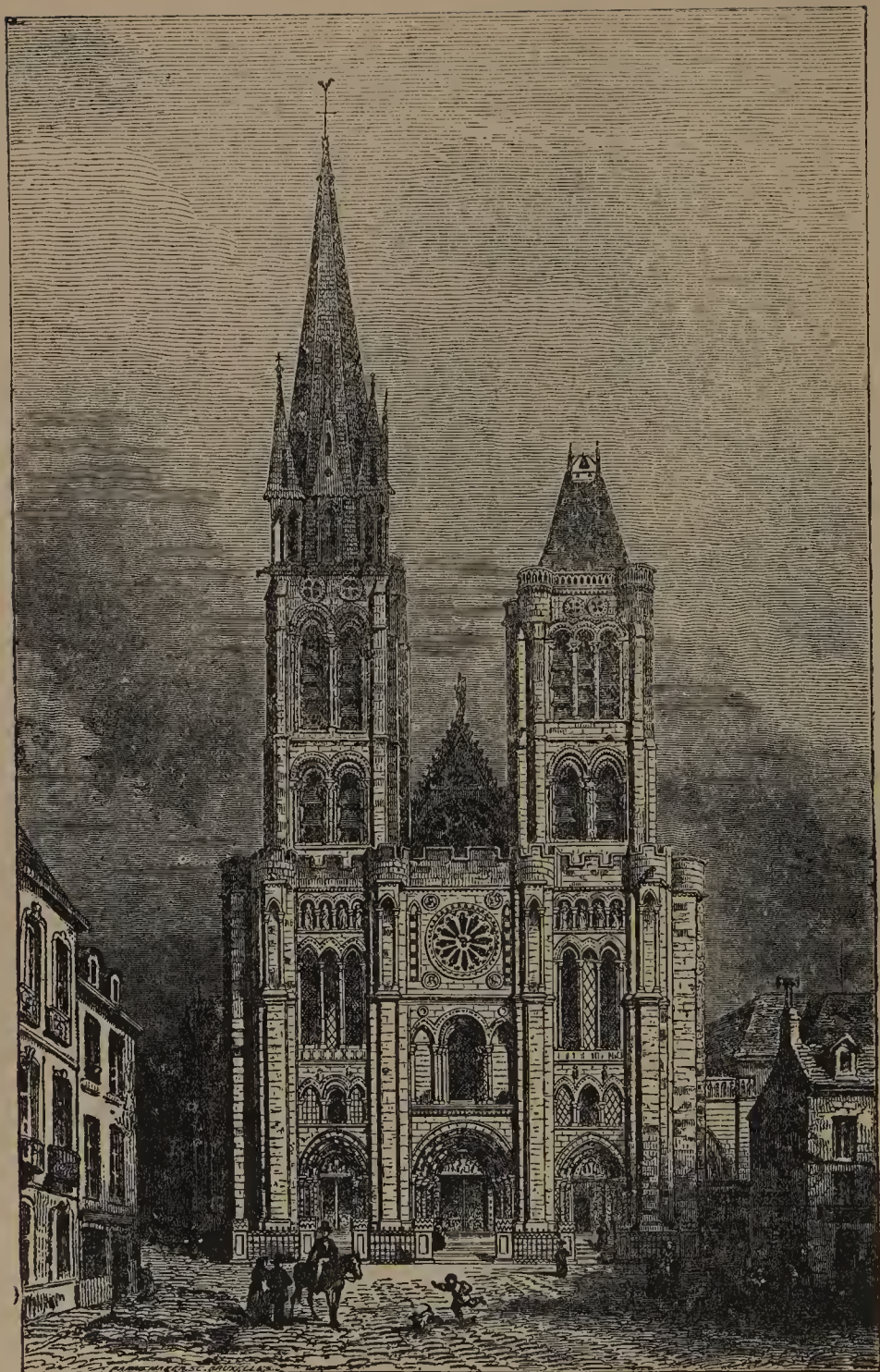
Such appeared the Holy Chapel for the first time on the 26th of

April, 1248, the day of its consecration. Before leaving for the crusade St. Louis had the consolation to be present at the dedication ceremonies, carried out by Eudes de Chaleauroux, the Legate of the Pope. The Chapel was consecrated by the Legate, assisted by the archbishops of Bourges, of Sens, of Rouen, of Tours, and of Toledo. Phillip Beruyer, archbishop of Bourges, consecrated the interior chapel. It was a happy day for the saintly king, when he saw fully completed his building destined to guard the most precious relics in the world. It cost one hundred and fifty-two thousand dollars, which would have been much more in our days. In 1248 the number of the canons of the Holy Chapel were increased to eight. Phillip the Fair and Phillip the Long increased them still more at later dates. The clergy of that Church were supported by rich endowments. The treasurer, the first in dignity, could wear the mitre and pastoral ring. The Popes conferred many privileges on that venerable sanctuary. Reliquaries, remarkable for the fineness of their workmanship and the richness of their materials, vases of gold covered with rarest gems, as well as gifts of every kind, once filled that holy Church. But alas! in our days nothing now remains of these riches accumulated by the devotion of kings and the love of the people. The fanatics of the French revolution stole the precious stones, melted the gold and silver, and the other treasures were also destroyed or carried away. Whatever relics escaped the furies of the revolution of 1793 are still preserved in the Cathedral of Notre Dame. On Good Friday of each year, the Crown of thorns is exposed to the view of the people. The Holy Chapel was desecrated by the revolution and turned into a hall of archives. From 1837 for some years skilled architects were busy at work in restoring it to its original splendor, and it now presents "a completed building, the finest specimen of the religious architecture of the middle of the thirteenth century."<sup>1</sup>

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<sup>1</sup> Am. Cyclop., Art. Paris.



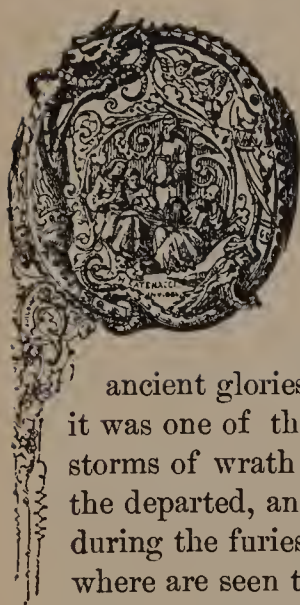


ST. DENIS IN PARIS.



# ST. DENIS,

## PARIS.



ON the banks of the Seine, near Paris, are found the most famous tombs and burial monuments in the world. Strangers come in crowds to see the wonders of St. Denis Church, where they are filled with profound veneration for the ancient glories of France. In the words of St. Gregory once it was one of the most celebrated sanctuaries of the dead, but storms of wrath swept harshly through that ancient Church of the departed, and many of its finest monuments were destroyed during the furies of the French revolution. The Gothic Abbey where are seen these grand tombs of the dead is not devoid of glory. Once the riches of France passed by its doors, the river Seine flows on below, and a hundred celebrated spots surround it.<sup>1</sup>

In spite of the frightful profanations and furies seen during the horrible year of the French revolution, the Church of St. Denis has not lost the prestige of its ancient and noble remembrances. Each day crowds of people are seen within the building, admiring its beauties, or going down to the crypts, filled with emotion at the sight of those tombs, holding the dust and the ashes of the most powerful kings of the world. What traveler, well versed in the history of the ancient grandeurs of France, can descend without the deepest feelings to those venerable vaults, wherein generation after generation of kings have been laid to sleep amidst the dead? Whoever reads its history, reads glorious pages, wherein is traced the providence of God directing ancient France, with her generosity, her good faith, her brilliant ardor, and her remarkable victories for the cause of religion and of science. There is found the story of Clovis and of his sons; of St. Louis and of his successors, all faithful sons of God's Church, devoted to God's Vicar in Rome. Here you see the tombs of the sons of Clovis and of St. Louis; of Peter Chambellan and of the as loyal and upright men as ever received the crown, or wore the mantle of a king; of Guesclin, the greatest soldier of France; of Turenne, whose name is the synonym of bravery, and

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<sup>1</sup> Chateaubriand, *Gen. of Christianity*, iv. cix.



of the long line of men who shed their glories and their luster on the history of France.

St. Denis was at first a little hamlet, which took its name from a Christian lady named Catulle. According to a writer of the ninth century she was like the brave women of Rome, whose piety is praised by history, because they braved dangers and death itself to preserve the blood and bury the bodies of the martyrs. Catulle saved the bodies of the martyred St. Denis, the first bishop of Paris, of the priest Rusticus, and of the deacon Eleutherus, his companions, which lay clothed in the royal purple of the blood of their martyrdom. She buried them in a secret place in her garden. Soon a modest tomb covered the mortal remains of these servants of God. Afterwards the Church was raised over the spot, and before the invasion of the Franks it became celebrated by its distinguished congregation, by the rich ornaments, which had been given to the shrine, and by the many miracles which had been performed there in the fifth century. St. Genevieve rebuilt the Church with great magnificence.<sup>1</sup> From that time the monks began to celebrate the divine Mysteries as at St. Martin of Tours, and there were laid the foundations of one of the most celebrated monastic establishments of the Christian world, from whence in after ages came so many saints, so many missionaries, and so many remarkable personages of France.

The beauties of these two Churches were eclipsed by Dagobert I. in the superb monument which he raised there about the year 630. The king gave large sums of money for the interior decorations of the building. At great cost he brought from various parts of the world fine columns of marble, bronze doors, sumptuous tapestries, and vessels of gold enriched with precious stones, to beautify the Church. St. Eloi chiseled with his own hands the coffin for the relics of the martyred St. Denis and his companions, and the gold cross placed at the entrance of the sanctuary. The beauties of the artist's work were equal to the price of the materials. Historians have not sufficient words for their praises, when they speak of the liberality of the king and of the genius of his worthy minister. The monastery was enlarged and richly endowed, so that King Dagobert is deservedly called the founder of the Abbey of St. Denis. Many privileges increased the importance of the monastery, so that numerous houses were built around the cells of the monks, and before the death of King Dagobert it became a burough, which soon afterwards grew into a city. Such was the reputation of the Church, the beauties of which far surpassed anything which the simple people could

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<sup>1</sup> St. Gregory of Tours

imagine, that an ancient legend tells us that they saw Jesus Christ himself, surrounded with all his heavenly court, present at the dedication of the Church, and they still point out the place, in one of the chapels, where the Son of God passed with his brilliant heavenly escort.

After having been blessed and crowned by Pope Stephen II., king Pepin, with his queen Bertha, and their two sons, began to rebuild the Church of St. Denis, and being a monarch of great genius, he intended to entirely eclipse the ancient Church built by the Merovingian king. Thus the Carlovingian dynasty began its reign by showing a taste for erecting religious houses. Charlemagne finished the building, and it was consecrated in the year 775.

History is silent regarding the work done on St. Denis from that epoch to the time of abbot Suger. The remains of a considerable restoration are found in works which perhaps were carried on in the eleventh century. The walls of the Church and of the monastery were probably built after the disasters caused by the invasions of the Normans, and by the civil wars, which desolated the kingdom of France during the reign of the weak successors of Charlemagne, emperor of the West. The architecture of the central part of the crypt, with its half-circular arches and the historic capitals of the columns, are evidently the work of artists who flourished during the times of the first successors of Hugues Capet. The works of Dagobert and of Charlemagne, having now nothing left of their beauty, were much praised, but only a few columns and remarkable capitals stand along the walls of the crypt.

In 1137, while the whole kingdom was preparing for the Gascogne war, and while the French nobility were gathering from all parts of the world to accompany the king on that expedition, Suger retired to the monastery of St. Denis. That prudent monk was the prime minister, and did not approve that war, in which he saw neither justice nor reason. He took advantage of the time while he was away from the king, to carry out a design which he had in his mind for many years. St. Denis Church was too small for the monks and the people on Sundays and great festivals. The choir of monks at the divine Offices was mixed up with the people of the world; men and women were crowded up to the steps of the sanctuary, and disturbed the celebration of Mass and of the Offices of the Breviary.

Suger, the abbot and priest, brought to that undertaking the broadness of view and the activity which he always showed in the service of his country. When prime minister of state, Suger, like St. Bernard, showed that the cloister of the monks sometimes hold

men of wonderful genius. Having himself drawn up the plan for the church, Suger gathered around him, from all the provinces of the kingdom, the most capable architects, carpenters, engravers, founders and goldsmiths. He even sent to Rome for marble columns for the Church. Italy then possessed many remarkable churches, covered with gildings and with paintings, and of a magnificence unknown in France. He had already made two voyages to Rome, the capital of the Christian world, to visit the Pope, the head of the Church, and his imagination was struck with the view of these grand churches enriched by the remains of the superb pagan monuments of antiquity. The Church of St. Denis was built with the materials taken from the neighborhood. The stones were found in the quarry of Pontoise, and the carpenters chose the finest trees in the forests belonging to the monastery.

Work was begun at the entrance to the Church. The emperor Charlemagne built the portico, uniform and elegant in its structure. The intention of Charlemagne was to preserve the body of his father as well as to perpetuate his memory. Pepin, who did not wish to be buried in this Church, gave directions that his body was to be buried with the face down and prostrate on account of his sins.<sup>1</sup> The body of King Pepin was laid at rest in another place. The heavy masonry of the ninth century was torn down and in its place were erected three great entrances, wide and beautiful, surmounted by towers. Suger, priest and prime minister of France, well versed in the political secrets of the kingdom, and foreseeing the quarrels between the feudal lords and the royal authority, wished the towers not to be very high, and they were furnished with battlements and parapets like a fortress. Thus they became, says an ancient historian, a fort in the time of war and an ornament in the time of peace. The doors were of bronze with bas-reliefs representing the principal mysteries of the life of our Lord, with pious inscriptions. Suger was lavish in gifts, and he placed his sculptured image above the door, in the posture of a kneeling sinner at the feet of his Saviour.

When the nave with its two side aisles were finished in 1140, three years after the laying of the corner-stone, Suger solemnly dedicated it. Nothing was omitted that would enhance the grandeurs of that ceremony. Hugues, archbishop of Rouen, was the consecrating bishop, assisted by the bishops of Meaux, of Senlis and of Beauvais. All who assisted at that dedication were vividly moved by the grandeur of the building, the beauty of the architecture, and the haste with which the work had been carried on. They were

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<sup>1</sup> See Am. Cyclop., Art. Charles Martel.



extravagant in their praises of the builder of such a noble edifice, and in order to please the minister of the crown, whose influence continually increased, they pressed him to continue such a remarkable enterprise by building the sanctuary and the absis with the same magnificence. Suger, priest and abbot of St. Denis, as well as prime minister of the king, was not difficult to persuade. He continued the work on the building. The old walls were torn down, and when the corner-stone was laid the king with his whole court, accompanied by a number of prelates, abbots and lords came to be present at the ceremony. The bishops went down into the trenches, carrying the relics of the saints, which, according to ancient customs, were placed in the foundations. They blessed the earth which was to sustain the high walls of the sanctuary. The king laid the first stone amid the sound of trumpets and of all kinds of musical instruments, whilst the monks and the clergy sang the Psalm "The foundations thereof are in the holy mountains," etc.<sup>1</sup> Each bishop then laid a stone. Suger carried his stone, and placing it the choir continued the Psalm. When they came to the words: "Thy walls, O Jerusalem, are of precious stones," the king took from his right hand his ring, set with a stone of great price, the members of his court followed his example, and all gave their rings and jewels to the Church. According to the ancient historians of St. Denis, they could have built a church with the price of the precious stones laid in the foundations of the building. From that memorable day, Suger worked with earnestness to finish the whole Church. He feared that if he died before the whole work was completed, the plans might be changed. He snatched what little time he could from his occupations at the court, as prime minister of the kingdom, to stimulate the zeal of the workmen. The soul of all great works of the fine arts, as well as in other things, is money. Suger was prodigal in giving money for the building of the Church. Thus in 1144 all was finished. The second consecration was grander than the first. That ceremony took place on Sunday, the 11th of June, 1144, the feast of St. Barnabas the apostle. We will give a few of its principal circumstances as found in the life of Suger,<sup>2</sup> to give an idea of those ceremonies, which are so much praised by historians.

The evening before, the king went to St. Denis, with the queen his wife, the queen his mother, and a great number of bishops, nobles, lords, and strangers, followed by a great crowd of people. Near the gate of the sanctuary, under a rich dais, were placed the caskets containing the relics of St. Denis and his companions, where

<sup>1</sup> Psalm 81.

<sup>2</sup> De Admin. Sugerii, c. xxvi.

brilliant in gold, silver, pearls, and diamonds rested the relics of the saintly martyrs. That evening the clergy sang the Office of matins before these relics and prolonged their prayers far into the night. At the break of day, the bishops, vested in pontifical robes, blessed the holy water which was to be used in the aspersions, and then began the procession around the Church, according to the Ritual of our holy religion, singing Psalms and sprinkling holy water on the walls.

The king followed in the procession, but all remarked that his face bore marks of sorrow undoubtedly at the remembrance of the miseries caused by the wars, which he had carried on a short time before in the states of the count of Champagne, and of the crimes and the horrors which were committed during that campaign. Father Suger's chief work, the most worthy of his piety and of his generosity, was the beautiful chapel which he erected over the ancient tomb wherein reposed the bodies of St. Denis and of his companions. It was destined to hold ever afterwards these precious relics. There he placed a casket in the form of a tomb of great richness, with an altar dedicated to these holy martyrs. Descending to the crypt built to honor these venerable remains, before which, according to history, so many miracles have been performed by God during more than eight centuries, there the remains of the martyrs were found in little silver caskets like coffins, which were made by King Dagobert at the time of their first solemn translation. The archbishop handed them to the bishop, and then the king himself received in his own hands the remains of St. Denis. The monarch marched at the head of the procession around the ancient cloisters, amid the sound of musical instruments, while the bishops and the principal nobles came to meet him, carrying in their hands the reliquaries which had been placed at the entrance of the sanctuary. When the king entered the chapel, all brilliant with gold, marble, porphyry and azure, the relics of St. Denis, the first Apostle of Paris, and of his companions, therein were placed with great respect. How can we worthily describe that altar, towards which all eyes were turned, under which could be seen the casket containing the relics of the martyrs? That altar table of solid gold, weighing 21 pounds, was covered with sapphires, hyacinths, emeralds, and topazes. Suger never stopped during his life in increasing the number of these precious stones.

One day he came into possession of many stones of the rarest beauty, which the monks of Citeaux sold to him for nearly 500 pounds.<sup>1</sup> On the 9th of September, 1219, the morning of the feast of the Nativity of the Virgin, lightning set fire to the steeple, and

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<sup>1</sup> Violet-le-Duc, Autel.

the woodwork which crowned the southern door was burned. The nave was violently shaken by lightning, and towards 1230 it threatened to fall into ruins. The absis itself did not appear solid. St. Louis and his mother, Queen Blanche, engaged Father Eudes Clement to rebuild the edifice, and contributed themselves the greater part of the cost. The abbot Eudes did not live to see the work finished, but it was completed by Mathew de Vendome. The first restored the façade and the absis, and the second finished the work on the façade and the transept. The chapels of the nave were at different times added during the course of the fourteenth century. When the furies of the French revolution stormed the doors of the rich monastic Church of St. Denis, the dignity of the abbot had already been suppressed. For many years Louis XIV. gave to it the revenues derived from St. Cyr, where Madame de Maintenon gave a religious and aristocratic education to the children of the French nobility.

From Dodon, the first abbot of St. Denis, who lived in 627, to John Frances, Paul de Gondi, cardinal of Retz, who was the last, sixty-three abbots governed the monastery. The best known among them were Fulrad, Hilduin, Suger, Eudes, Clement, Mathew de Vendome, the emperor Charles the Bald, the kings Eudes, Robert Hugues Capet, the cardinals of Bourbon, of Lorrain, of Guise, and Mazarin.

The plan of the Church is in the form of a Latin cross of the following dimensions: 331 feet long; its width 121 feet; the length of the transept is 129 feet, and the height of the ceiling 95 feet.

An educated eye has no trouble in finding the curious sculptures executed by order of Suger at the principal door of the Church, in spite of many deplorable mutilations. All lovers of ancient art find them subjects well worthy of their most interested study. Twenty of the series form a kind of exterior vestibule. The remains of the Church of the twelfth century, the nave built under St. Louis and Philip the Bold, has eight rows of balustrades and aisles, but the most beautiful part without doubt is the absis and the chapels, which surround it. In more than one place we come across Suger's work, on which that of the thirteenth century was engrafted. As a healthy tree, the age of which had weakened the sap before changing the beauty of the foliage and the sweetness of its fruits, thus the old Church, built by Suger, suffered in the generations which have passed without losing its character for beauty and grandeur even in our day. The exterior especially excites the interest of the lovers of antiquity by its beautiful structure, strong without massiveness, adorned without affectation. Every abutement of the Church rises from a great



number of foundations because of the crypts below. The decorations of the main altar of the absis and of the chapels have been renewed, but we will not speak of them now. We have not time nor space ; we are in a hurry to go down to the royal tombs of the crypts.

King Clovis was buried in the Church of the Holy Apostles, which he founded after the battle of Tolbiac, and which received the name of St. Genevieve. The kings of France, his successors, were buried in different churches, until in the reign of Dagobert, about the beginning of the sixth century, St. Denis' Church became the tomb of the kings of France. Dagobert I., his queen Nanthilde, his brother-in-law Landegesile, his sons Sigebert II. and Clovis II. were buried there. Charles Martel, Pepin, and Berthe Carloman, Charlemagne's brother, Charles the Bald, and Ermentrude, Louis and Carloman, the son of Louis the Stutterer, King Eudes, who repelled the invasion of the Normans, each in their turn came to the Church of St. Denis, there to find a last resting-place. Charlemagne wished his body to repose under the dome of the Church in Aix-la-Chapelle. The members of the family of that great emperor sat on nearly all the thrones of Europe, and their tombs filled the chief churches of Europe. More than thirty-two kings, who issued from the fruitful race of that great emperor, from the times of Hugues Capet until the days of Louis XV., all were buried in St. Denis except Philip I., Louis VII., and Louis XI.

The tombs of "three dynasties were once seen altogether in the upper church. They filled a part of the sanctuary, the transept, the floor of the absis, and the four chapels of St. Hippolytus, St. Michael, Our Lady, and St. John Baptist, forming the four arms of the cross. If you stood on the platform of the absis, a little above the floor, you could see nearly all their tombs at once. It was a grand and magnificent spectacle. The works of art accumulated during four centuries appeared there in their perfect and most interesting style. On the left was Dagobert's chapel, richly gilded and illuminated ; on the right the figures of the two queens, daughters of Phillip the Fair, and the twenty kings of the house of Valois ; behind Dagobert's chapel were seen Charles V. and his two successors, surrounded with a pompous cortege of noble and illustrious warriors ; on the other side in the chapel of Our Lady reposed the effigies of the two daughters of King Charles IV. ; across the transept were the tombs erected by St. Louis, forming two parallel lines, with crouching statues but no ornaments, resting on simple pedestals formerly painted in different colors ; at the foot of the steps of the main altar was the bronze tomb of Margaret of Provence, and some remarkable monuments of the

successors of St. Louis, while on the level farther back between the seats of the stalls of the sanctuary rose the monument of Charles the Bald. On the north at the intersection of the chapel of St. Hippolytus rose the column of Cardinal Bourbon, the tomb of two princes, who died in the fourteenth century, the mausoleum of Louis XII., and the monument of Henry II., brought to the Church after the destruction of the rotunda of the Valois. In the middle was the mausoleum of Frances I., partly in the midst of the intersection of the chapels, so as to show the five kneeling statues upon his tomb. Near that masterpiece of the sixteenth century, in the deepening twilight of the religious gloom of the Church, in the chapel of St. Margaret, countess of Flanders, placed between four columns which support it, was a dome of exquisite sculpture carved in 1382. The rich decorations of the Church, the splendor of the stained-glass windows, the dim religious light, the tombs of the great kings, the figures of royal personages around you, once formed a group superior to anything in the world."

Alas! all these tombs are now empty. During the French revolution of 1793, the holy place was entered, the bones and the dust of the kings were thrown into a common ditch filled with quicklime, and covered in the midst of the cemetery. By the aid of some courageous men, especially of M. Alexander Lenoir, who took great interest in the fine arts, the greater number of the statues escaped the attacks of the fanatic revolutionists. In 1846 they were returned to the Church of St. Denis, and placed in the order in which they are seen to-day. Some of the bones of royalty found in the deep ditches, where they had been thrown, were placed in the crypts below. They are seen in the lead coffins, which contain all that could be found of the remains of Louis XVI. and of Marie Antoinette in the Madeleine cemetery, where their mutilated bodies were buried between two beds of quicklime. Opposite that king and queen, who were beheaded on the scaffold, lie the coffins of two princesses of France, who died in exile, Victoire and Adelaide, and of Charles Ferdinand de Artois, duke of Berri, who died by the dagger of an assassin. According to an ancient custom the body of Louis XVIII. rests awaiting on the first step of the royal vault till his successor takes his place, and his body fills its rank among the dead. But how long will it be? Charles X. died in exile, Count de Chambord is dead, the Napoleons are gone, the commune many times broke forth, France is a republic, the government infidel. How long, alas! will it be till France again takes her place among the greatest and most brilliant of the nations of the earth?



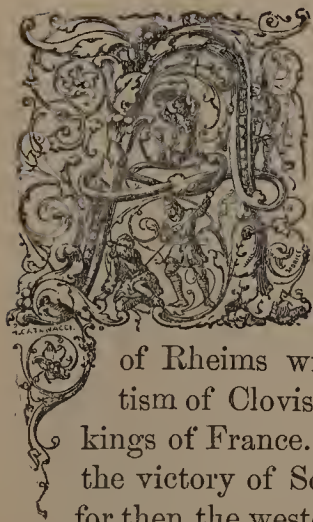






# THE CATHEDRAL,

## RHEIMS.



THE Holy Chapel of the Palace at Paris is the Church which recalls the piety of the ancient kings of France, so the Cathedral of Rheims is the building which brings back the memory of the French monarchy. The city of Rheims witnessed the preaching of St. Remus, the baptism of Clovis, and the coronation ceremonies of the ancient kings of France. From the conversion of Clovis, or rather from the victory of Soissons, dates the beginning of the monarchy, for then the western empire fell before the attacks of Odoacre.

The ancient inhabitants of France, called Gauls, became the prey of the barbarians when the Roman empire fell. The provinces were overrun by different armies, sometimes victorious, sometimes vanquished. France at length conquered her enemies and became their master. The authority of the Romans had not yet been replaced by a stable government: the people, the victims of different wars, were indifferent in the choice of any chief, but they had not obeyed the authority of any princes who were not Christians. The bishops, above all things, desired the triumph of the French kings rather than of the barbarians.<sup>1</sup> At the moment that Clovis gave up his Pagan superstitions to embrace the Christian religion, a cry of joy went up from all the West, and the bishops wrote to him letters of congratulation. "You have received," writes the Pope, "the testimony of joy. Increase now in good works. Complete the work you have begun. Be our crown, and let the Church your mother ever rejoice that she brought forth to Jesus Christ so great a king. Be against her enemies a column of iron, and you will be a rampart against your own enemies." The bishop of Vienna went so far as to wish that Clovis would have universal dominion over Europe, declaring that each of his victories was for him a subject of triumph and of hope. An historical work, written at that age, tells us, that the conquest of the Gauls followed immediately the baptism of the French king. The marriage of Clovis with the sweet and pious Queen Clotilda, brought

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<sup>1</sup> Gregory of Tours.

about for political purposes, prepared for the great event of his conversion, which the victory of Tolbiac completed. The conqueror, after having felt the weakness of his false gods, and the powerful protection of the God of Clotilda, humbly received Christian instructions at the feet of St. Remus, and prepared himself to be enrolled as a Catholic, under the standard of Jesus Christ. The baptismal ceremony took place on Christmas eve in the year 496, in St. Martin's Church, outside the walls of the city of Rheims. That Church was chosen on account of a singular veneration which the ancient Gauls professed for the illustrious bishop of Tours. St. Remus, assisted by many other bishops, omitted nothing of the grand ceremonies of baptism. The streets of the city were lined with tapestries, along the way from the palace to the Church. The Church itself, and the baptistery, were magnificently decorated. There were lighted a great number of candles, the beeswax of which they were made being mixed with exquisite perfumes, which filled the whole place with a sweet and heavenly odor. Hincmar describes in beautiful terms how the pious retinue formed in procession, carrying the holy Gospels and the cross, with the choirs of clergymen singing the hymns and Litanies. The bishop of Rheims led the king by his own hand. The queen followed with the two princesses, the king's two sisters, and more than three thousand soldiers. King Clovis, for the moment carried away by admiration, and forgetting himself, at the sight of these grand ceremonies of the Church, said "Holy bishop, my father, is this the kingdom of God, that you promised me. "No, prince," replied St. Remus, "it is only the shadow of it," and pointing out to him the holy baptismal font, he added, "there is the gate that will lead you to it. Bend your head, noble king," continued the bishop, as he was preparing to pour the waters of baptism on his brow. After having publicly professed his belief in the Holy Trinity and in the other truths of the Catholic Church, King Clovis was baptized and was anointed with holy chrism.

The king, wishing not that the pleasures of such a happy day would be clouded by tears or troubled by sorrow, gave liberty to all prisoners. He showed at the same time his piety by giving charity to the poor and presents to the Church. According to the ancient customs of those times, for eight days he wore the white clothes of the newly baptized. In continuing his instructions St. Remus spoke to him one day of the sufferings and of the death of our Saviour. In a moment of zeal and of indignation against the Jews, the king suddenly stood up and said, "Why was I not there with my French soldiers?"



(There appears no doubt that Clovis was baptized in the Cathedral of Rheims.<sup>1</sup> The Cathedral of Rheims, where were witnessed these grand ceremonies, was built by the holy bishop St. Nicaise at the beginning of the fifth century and dedicated to Our Lady. The edifice was rebuilt by archbishop Ebon and finished during the pontificate of Hincmar. Romuald was the architect's name. It was grand and magnificent in all its parts, and it was one of the master pieces of that age, which had not lost the traditions of the sciences, of the literature and of the arts, which Charlemagne worked so hard to spread throughout his vast empire. The Church is praised by Flodoard the historian. He admired its vaulted ceilings, its walls decorated with pictures and with burnished gildings, its floor covered with marbles and mosaics, its stained glass windows, its rich tapestries, its costly vessels of gold and of silver as well as its gorgeous mouldings, chiseled regardless of expense. The words of the historian must not be doubted. His enthusiasm does not lead him to exaggerate, for writers of that age tell us that the religious buildings of that epoch in France were often resplendent with gildings, with paintings, with mosaics, with sculptures and with rare marbles, like the churches of Rome erected two centuries before. We must remember that many bishops, abbots and distinguished persons of France visited Rome and Italy with the courts of Charlemagne and of Louis the Pious.

Rome was then as ever before the centre of the Christian world, and the Pope, the successor of Peter, was the father of kings as well as of peoples. All copied after Rome. The love of the fine arts in the middle of the ninth century had not yet disappeared. Of all the buildings erected under Romuald there remained but the remembrances, whilst the work of Robert de Coucy still stands in all its integrity. Hugues Libergier, the contemporary of Robert, who lived at the same time, built St. Nicaises, one of the finest ornaments of Rheims, the most perfect building of the thirteenth century, not only in Champagne, but in the whole of northern France, according to some writers. But in the revolution it was completely destroyed, a simple marble flag only escaping destruction. (During the space of thirty years, Robert de Coucy finished the Cathedral of Notre Dame of Rheims. The talent of the architect overcame every obstacle, and, what was a very rare thing in the middle ages and a rare thing in every age, the plan was never changed, because the work was continued without interruption, but above all because of the energetic will of the architect, a man of genius. ) The Cathedral of Rheims to-day

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<sup>1</sup> Flodoard, L. II, C. xix.

stands before us an admirable work, of a complete plan, without mixture, without change or without any additions.

(The Cathedral of Rheims has three naves, with chapels around the absis. The building is 485 feet long, 101 feet wide, 124 feet high. The façade is celebrated. It is ornamented by a great many statues, some of which are more beautiful in their composition than any other ever done before. Some writers say that these statues were not sculptured in the thirteenth century, and that some of them belong to the fourteenth century; others, on the contrary, believe that the whole frontispiece dates from the eleventh century. Whatever is true regarding these opinions, all lovers of art go into ecstasies at the sight of that majestic vestibule, filled with statues, bas-reliefs, canopies, festoons, little spires, panels, pinnacles, flowers, foliage and garlands, all sculptured in stone. If sometimes the lines of architecture are hidden by these numberless ornaments, we have not the heart to condemn their abundance, and the critic is disarmed by the perfection of their forms and the delicacy of their details.

The side entrance at the north is not less curiously decorated. Above the door, in a series of bas-reliefs, the expression of which is simple and charming, spreads out the grand drama which will close all things at the end of time, the destruction of the world, the resurrection of the dead, the last judgment, the punishment of the damned, and the everlasting joys of paradise, all are represented by sculptured figures. Above the roof of the absis rises a beautiful steeple known by the name of the Angel's Steeple, because it is surmounted by an Angel carrying the cross. The lovers of art admire that light and graceful structure not less than its picturesque beauty. The interior of the Church is very imposing, and we must admit that there the Gothic style produces one of its finest effects. The different parts harmonize well with each other. The columns are strong, and the arches well built, so that solidity is not sacrificed to ornamentation.

(The great windows and the rose-windows, all glazed with painted glass, allow the dim religious light to stream into the Church. This favors the perspective and throws mysterious shadows over all objects. If the appearance of that noble building is majestic to-day, how much grander and more beautiful it must have appeared, when the grand pomp of the ceremonies of the Church were carried out with all their expressive symbols, when the inspiring canticles re-echoed from its lofty groined ceilings, when the clouds of incense ascended heavenward, when all the beauties of the pontifical Masses were carried out before those crowds of people which thronged its sacred aisles during the Middle Ages.) Those who saw that royal Church

of Rheims in all the splendors of its ancient beauties, those who assisted at the coronation-ceremonies of the kings of France, when they were anointed with holy oil and the golden crown was placed upon their heads by the bishops of the Catholic Church, those then saw true figures of the everlasting power of God, represented by the authority of the Church in her ministers, and by the authority of the kingdom in its princes. A great many of the ancient kings of France were solemnly crowned with grand ceremonies in the Cathedral of Rheims, from the very beginning of the French monarchy. What desires; what voices went up before the throne of God, within the precincts of that august temple! What noble princes knelt before its altars, before whom opened brightly their future, but who found, that, when decked with the crown of France, they only wore a crown of thorns! The last two kings of France consecrated and crowned at Rheims were Louis XVI. and Charles X., but both fell from the throne in the midst of revolutions.

Carry yourself back, reader, in thought, into the midst of the ancient city of Rheims, and let us both be there as witnesses of the magnificent ceremonies of the coronation of a king. The streets of the city are filled with countless multitudes. On every side shine forth, in all their brilliancy, flags, standards, rich carriages, sumptuous in uniforms, and golden vessels. The trumpets rend the air with their loud blasts. The great bells ring out the joyous news to cities far away, and to villages stretching along the plains outside the city. The base tones of the great bell weighing 45,000 pounds is heard, with its sonorous and powerful voice, above the others. It is Sunday, the 11th of June, 1775, the feast of the Holy Trinity, and Louis XVI. is to be consecrated and crowned king of France by the cardinal archbishop and duke of Rheims, the highest ecclesiastic in the kingdom. Let us go and see the coronation ceremonies.

The royal ornaments have been brought from St. Denis by three religious of that abbey, where they guard the royal crowns and coffins, insignia of the grandeurs and of the weakness of the kings of France. They are Charlemagne's crown in massive gold, sparkling with diamonds, rubies, and sapphires, lined with a crimson bonnet, surmounted by the lily of gold, adorned with its 36 Oriental pearls; the sceptre,  $6\frac{1}{2}$  feet long, equally of massive gold, enameled and garnished with pearls; the staff of justice, of heavy gold, brilliant with rubies and pearls, with an ivory handle; Charlemagne's sword, with its scabbard and hilt of gold, the scabbard covered with violet bright with golden lilies. The clasp by which the royal mantle is fastened is a rhomb of gold, with 18 rubies, its four points studded



with diamonds bordered by costly pearls. The sphere is also of massive gold, radiant with rubies. The pontifical, which contains the prayers used in the ceremonies of the consecration and the crowning of kings, is bound in covers of massive silver, adorned with gold and beautiful carvings.

The personages who are to assist at the ceremony take their places in the Cathedral as follows: the archbishop of Rheims, assisted by the bishops of Soissons and of Amiens as deacon and subdeacon, with the golden mitre on his head, sits on his throne facing the people. Before the king's kneeling-stool, on the right side of the altar, are the ecclesiastical nobles; the bishop duke of Laon, the bishop duke of Langres, the bishop duke of Beauvais, the bishop count of Chalons, and the bishop count of Noyon. The cardinal of Luynes sits on a stool, a little higher up, but not so far forward as the nobles. He is clothed in a cope or mantle of red silk. The archbishops and bishops are ranged behind the ecclesiastical nobles in advance of the presiding state councillors, or the cabinet. The judges of the higher courts and the king's secretaries are immediately behind the bishops of the kingdom. On the left of the altar sit the nobles of the laity on a seat like that on which the ecclesiastical nobles sit. They are clothed in vestments of cloth of gold, bound around their loins with cards of gold. From their shoulders hang the ducal mantles of violet velvet, bordered with ermine opening at the right shoulder. Their epitoges or great-coats, worn by the magistrates of France, are equally bordered with ermine. All wear on their heads golden coronets with pearls and precious stones, while the bonnets of the crown are of violet satin.

The nobles of the laity, according to the ancient constitutions of the kingdom, rank as follows: the duke of Burgogne, the duke of Normandy, the duke of Aquitaine, the count of Toulouse, the count of Flanders, and the count of Champagne. They are represented by the count of Provence, the count of Artois, the king's brothers, the duke of Orleans, the duke of Chartres, the prince of Conde, and the prince of Bourbon. The three first mentioned nobles carry the ducal crowns, surmounted by golden garlands of flowers, entwined and decorated with pearls. The others carry the crown of the exchequer, surmounted by a row of great pearls, each showing on their mantles the badges of their dignity.

The marshals of France, designed by the king to carry the crown, the sceptre, the mace of justice, sit on the bench behind the nobles of the nobility. They are the M. M. of Contades, of Broglie, and of Nicolai. The secretaries of state come afterwards, as well as the

other marshals, then the chief officers of the king, and lastly the lords of the court. In the tribune at the right of the altar you see the queen, Madame Clotilde, Madame Elizabeth, with their waiting-maids and their ladies of honor. In the tribune and facing it on the left of the altar are the legate of the Pope, the ambassadors of the great powers, the ministers from all the different governments of the world, and the princes and lords of different foreign countries. The galleries in the shape of an amphitheatre, built between the pillars of the two sides of the sanctuaries, are crowded with the other distinguished persons. The canons of the Cathedral of Rheims, vested in copes, occupy the higher seats, and the rest of the clergy are in the lower stalls.

That assembly forms the most imposing sight. The eye is ravished by the richness and the variety of their costumes. Under these mitres and crowns are grave and recollected foreheads. The high officers of the crown, the bishops, the chiefs of the judges, the generals of the army, with their heads covered, appear in the assembly. Hope beams in the faces of all, but they notice the emotion of Queen Marie Antoinette, she who afterwards met such a sad fate as to die on the scaffold. The king's sisters also looked troubled. When the bishops of Laon and Beauvais left the Cathedral a light murmur broke from the multitude. These two bishops had been appointed by the other clergymen and nobles as a committee to accompany the king from the archiepiscopal palace to the Church. They were preceded by the grand master of ceremonies, by all the canons, by the chorister and under chorister, the latter carrying the mace as a sign of their dignity.

When the committee came to the door of the king's chamber, the grand chorister rapped with his mace, and the chief chamberlain without, opening the door, asked in a loud voice, "What do you want?" The bishop of Laon replied: "The king." The chorister struck again twice. The three knocks on the door signifies that they call the king in the name of the Holy Trinity, for from God he was to receive power to rule the people. The doors are then opened, and the two bishops come towards the king, saluting him with a profound bow, and lead him in the procession to the Church.

Whilst the canons are singing the Office of Terce, the ampulla of the holy oils is carried with great pomp and ceremony from St. Remus' Church to the Cathedral. The prior of that abbey carries it in his hands. On the way it is borne on a white cushion, covered with dark silvered cloth, richly brocaded. He walks under the dais, guarded by four lords on horseback. They are the guards of the holy

ampulla, because they took an oath to guard that sacred relic of St. Remus with the sword in their hands, and even unto death if necessary, in order to bring it safely back to the Church.

Coming to the gate of the sanctuary, the prior gives the holy oil to the archbishop, saying "My lord, I give into your hands this treasure sent from heaven to the illustrious St. Remus for the coronation of King Clovis and of his successors, but before, I pray you according to the ancient customs, to not return it to me till after the coronation of King Louis XVI. is over." The archbishop replies, "I receive with respect that holy ampulla, and I promise you, on the word of a bishop, that it will not be given back to you until the coronation ceremonies are ended."

The ampulla of holy oil is then placed on the altar. The archbishop, clothed in all his pontifical robes, comes near the king and says in the name of all the bishops, "We ask of you to preserve all canonical privileges, our rights of jurisdiction confided to our care, which we are now in possession of. We ask your protection, as the duty of the king in his kingdom, to each bishop and to the Church committed to his care." The king promises with the help of God that he will protect the canonical rights of the Churches of his kingdom. Then the bishops, according to the ancient customs of France, ask the assembly, that is all the nobles and the people of France, if they will receive Louis XVI. as their king. After the consent of the whole people by their representatives has been given, the archbishop announces to the king that he must swear allegiance to the kingdom. The king puts his right hand on the book of the holy Gospels and takes the following oath, "I promise, in the name of Jesus Christ, to the Christian people subject to me, that I will keep peace at all times in the Church of God. In favor of my Christian people, I will prevent persons from committing any crime and injustice of whatever nature. I will observe justice and morality at all times, so that God, who is the source of clemency and of mercy, will deign to shower down graces on me and on you; I will sincerely try, as far as in my power, to root out all errors condemned by the Church in the countries subject to my authority. I bind myself by oath to carry out all the promises given above, and may God and the holy Gospels be my aid." That solemn oath, taken while the whole assembly is standing and turned towards the king, is followed by the oaths of the chief nobles and the sovereign grand master of the order of the Holy Ghost and of St. Louis.

Then the royal dress and the ornaments are placed upon the altar. The king comes forward and receives the sword of Charlemagne, a



symbol of the supreme power that kings and princes have to make war and treaties of peace. After having kissed it the king lays it on the altar, saying that power only comes from God, that the rulers of empires should be the ministers of God in justice and in right, vigilant guardians of the rights of the weak, and that they should never draw the sword to satisfy their ambition, or take vengeance on their enemies. The archbishop then takes the sword of Charlemagne and gives it to the king, who hands it to the marshal of Clermont-Tonnerre, the highest military officer of France. It is to be now carried by the latter with its naked point elevated during the whole ceremony of the consecration and of the crowning of the king. The consecrating bishop then takes with a golden style a drop of balsam from the holy ampulla, and places it on the paten of the chalice used by St. Remus to be mixed with holy chrism. The whole assembly fall on their knees in prayer, and the Litanies of the saints are sung. The king is anointed on the top of his head, as a sign of the wisdom of God; on his breast, as a sign that he will love God; between his shoulders, as a sign that he will bear the troubles of this life with patience; on each shoulder, signifying that he will work for God; on his elbows, as a sign that he will fight for God; and on the palms of his hands, typifying that he will labor for God. Openings for these anointments were made before in his tunic. After each unction the bishops of Laon and of Beauvais closed the opening with lacelets of gold. The king is then clothed in royal garments, with the vesture of white satin, the tunic and the dalmatic, the buskins of purple and the kingly mantle. The archbishop places on his finger the precious ring, the sceptre in his left hand, and the mace of justice in his right. The prelate then, with all the nobles both ecclesiastical and lay, holds above his head Charlemagne's crown, and places it upon his brow, with the prayers of the Church.

The king is now seen in all his majesty. He rises and comes with dignity to the middle of the sanctuary, assisted by the archbishop and the nobles. He ascends the steps and sits on his throne under the dais, having at his right and at his left the grand officers of the government. The eyes of all are the monarch. The bishops wear their mitres, and the nobles their crowns. The grand marshal stands holding Charlemagne's sword on high. The lower marshals in their places, the archbishops salute the king with a kiss, calling out three times, in honor of the three Persons of the Trinity, "May the king live forever." The nobles do the same. The people all take up the cry, and the vaults re-echo the words. A thousand voices repeat, "May the king live." The same acclamations are taken up by the

vast crowds outside, and the acclamations are heard from every part of the streets, the palaces, and the houses of the city. At that moment the booming of the cannons is heard, the bells are tolled, the trumpets blown, and the enthusiasm has reached its height. The choir sings the grand "*Te Deum*" of St. Augustine and of St. Ambrose. The pontifical high Mass now commences. The king receives communion under the two species. After his thanksgiving, with his head uncovered kneeling on the steps of the altar, he receives from the hands of the archbishop another crown, lighter than that worn by Charlemagne, but not less brilliant, which he wears until the end of the religious ceremony, and during the royal banquet he carries that crown upon his head. Such, in a few words, is a description of the last coronation of the kings of France, which took place in the Cathedral of Rheims. Such is the way the Church honors the authority of governments and teaches the people to reverence their rulers, for as St. Paul says, "There is no power but from God." We ask the reader to see the deep meaning and inspiring words of the ceremonies of the consecration of kings which are given in the pontifical.



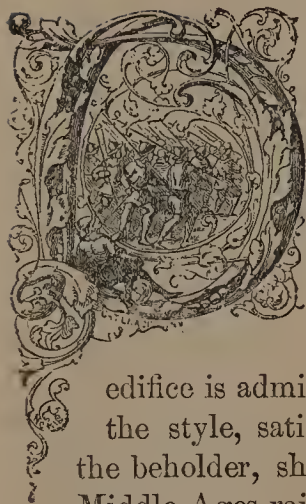




THE CATHEDRAL, AMIENS.

# THE CATHEDRAL,

## AMIENS.



URING your journey from Calais on the way to Paris, you come to Amiens, where is found one of the most beautiful Cathedrals of France and a masterpiece of the Gothic style. The general outline of the

edifice is admirable. The proportions are well laid out, and the style, satisfying the taste, the reason, and the mind of the beholder, shows that the art of building Cathedrals in the Middle Ages raised nothing more beautiful or more complete.

The nave stands without a rival. Those who have visited the great Gothic Cathedrals of England, of Germany and of France do not exaggerate when they say that nothing in the Gothic style is more perfect than the Cathedral of Amiens. If some buildings are larger, their plan is not so fine, or their execution so perfect. An author says, that the Cathedral, in its plan and in its construction, is the finest built Cathedral in the world.<sup>1</sup> In considering alone its size, the Cathedral of Notre Dame, Amiens, is very large. The external plan covers a surface of over 1974 square feet.

The superiority and the beauty of that building, founded by Evrard de Fouilloy, and conceived by Robert Luzarches, consists chiefly in the wonderful justness which reigns between the effect of the architecture and the means employed to obtain it. You see here none of those peculiar means of construction which astonish the common people, and which are often against the principles of architecture; nor that heaviness of mass, evident signs of uncertainty in the construction of the edifice; nor that excessive lightness, which comes from inexperience and which causes a sense of danger. It is a building severe in its outlines of architecture, in which nothing is left to chance. A bold but prudent genius foresaw all, guided all and regulated all before beginning. Taught beforehand by an examination of the Churches of Noyon, at St. Denis, the architect, Robert de Luzarches, profited by the experience of the architects who went

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<sup>1</sup> Violet-le-Duc.



before him, without at the same time being carried away by false principles which deceived for years afterwards the masterpiece of the works of Beauvais. He sacrificed no principle proved by time and experience to be correct, by trying to erect a new creation. In that he was like poets and orators of genius, as well as artists who remain faithful to the laws of the fine arts already known in their days. ✓ Those who wish to learn the progress of Gothic architecture so as to better appreciate the merits of the Cathedral at Amiens, should examine first the charming buildings raised at Angers and in Tourraine during the reign of the Plantagenets. Is there in the world anything more beautiful or lighter than the grand hall of St. John's Hospital at Angers, the nave of St. Martin's Church at Cande, or the sanctuary of St. Germaine at Bourgueil? These edifices were built before the end of the twelfth century.

Do you suppose that these celebrated buildings would have remained unknown to the architects of the other provinces of France, at the time when Philippe Auguste, at the commencement of the thirteenth century, placed upon his head the crown of the countries confiscated under the kings of England and of the house of Anjou? Buildings of that kind were then numerous and celebrated. The science of dates requires that they be placed at the head of works built at the epoch when the student sees evident signs of a change in the science of architecture. It is another proof in favor of the opinion of those who think that the first Gothic buildings were erected in France. The use of the Gothic plan as a complete system of architecture and not as a means of decoration, with its pointed windows, its lofty arches and its beautiful unity of plan, was already well known in France when the English raised their great Cathedral Churches of the British Isles, where they followed the lessons given by the Normans after the conquest, the styles of the German Cathedrals on the banks of the Rhine, and the beautiful Churches of Europe called the Byzantines by German writers.

It is shown by writers on these subjects, that the Cathedral of Amiens exercised a great influence on the Churches built afterwards in the Gothic style, such as the Cathedrals of Cologne, of Beauvais, ✓ of Limoges and of Narbonne, which a French writer calls the daughters of the Cathedral of Amiens. The Christian Church alone gave rise to the Gothic style of architecture, where every arch, every ornament, points to Heaven, the home of the Christian.

Founded towards the end of the thirteenth century, the epoch which saw the commencement of nearly all the Cathedrals and beautiful Churches of France, the first Cathedral of Amiens was a mag-



nificent and splendid edifice. At first much inferior to the building of to-day, it was rebuilt many times, after having been burned down, especially at the epoch of the invasion of the Normans in 850, in 1019 and in 1107. Towards the end of the eleventh century, the diocese of Amiens was ruled by a bishop of learning, talents, enterprise and a lover of the fine arts. Guy de Ponthieu raised from its ruins the Abbey which once stood on the spot where St. Martin gave his cloak to a beggar, and it was taken charge of by a religious order from the times of St. Gregory of Tours. The ancient monastery was changed into a college, and students were sent there in 1073. This bishop composed a long poem on the conquest of England by William the Conqueror. The remarkable success of the duke of Normandy, who conquered England with his numerous French lords, braver than rich, yet who reaped the rewards of his conquests, was a subject worthy of the epic poem. But great soldiers are not less rare than great poets.

In 1218 lightning struck the steeple of the Cathedral and set fire to the woodwork. The fire spread with frightful rapidity, and all efforts to put it out were useless. The Cathedral was destroyed. Evrard de Fouilloy was then bishop of Amiens. He came from a distinguished family, and was possessed of noble talents. William of Joinville, archbishop of Rheims, was one of his relatives. He was a learned, rich, and zealous prelate. He commenced to rebuild his Church, and chose as the architect Robert Luzarches, a man capable of understanding and of carrying out the ideas of the bishop. Considerable sums of money were collected from time to time, and as soon as the plans were completed, the building was begun in 1220. The first stone was laid amid the liveliest demonstrations of joy among the people, the whole city being filled with enthusiasm. Higher hopes were never raised in the heart of man for a higher or for a nobler object, for the project of building such a Church was grand. The people gave freely of their means. The work was begun on the nave, and the Offices and Services of the Church were celebrated in the sanctuary of the old Cathedral, which had escaped the flames. The building was raised to a certain height, when the Bishop Evrard de Fouilloy went down to the grave, carried off by an untimely death. A bronze tomb received his remains, a beautiful work seen even in our day, and shows that the art of sculpture in bronze was carried to a high degree of excellence in France, at that time.<sup>1</sup> That beautiful monument was taken from where it was erected at first, and placed near the entrance to the nave. Geoffroy d'Eu, successor of Evrard,

<sup>1</sup> Emeric David, *Hist. de la Sculpture Française*.

has also a bronze tomb in the Church, and in it his body was placed in 1302. Another sarcophagus, not less beautiful than the others, was erected to the memory of William de Macon. The Bishop is clothed in his pontifical robes, his statue in bronze reclines on his tomb, ornamented with enamels and bas-reliefs. That tomb, says an ancient writer, is artistically enameled with figures, and the front is adorned with elaborate carvings.

As soon as Geoffroy d'Eu took possession of the episcopal throne of Amiens, he gave the work on the Cathedral to another architect named Thomas of Cormont. He pushed on the work rapidly, the building-fund of the Church was large, gifts of the people came from every side, for each one sought to rival his neighbor in generosity. Scarcely had eight years passed since the laying of the foundations after the fire, than the nave was raised again to the great vaulted ceilings. In 1228, Renault of Cormont, as one of the former architects, continued the work and took charge of the building for many years as overseer. In 1237 Bishop Geoffroy d'Eu raised large sums, which he laid out on the Cathedral, but that did not prevent the good bishop from building the hospital of Amiens, in charge of which he placed eight religious ladies, who lived according to the rule of the Augustinian Order. In 1234 Pope Innocent IV. approved that institution, which so much increased the piety of the people during the thirteenth century, an humble but touching type of the works of the sisters of the different religious habits and rules, who have since filled the whole Christian world with the fame of their good works, and astonished all outside the Church by their heroic virtues and devotion to works of education, to charity, and to the care of the poor. Thus the Church always and in every age gives signs of its divine life, and according to the needs of the times, the Spirit of God, brings forth extraordinary fruits in the souls of those destined to do his work. Thus, through his servants, he exercises a holy influence on provinces, on kingdoms, and on nations, not only during the short life of a man, but during long courses of ages. We have only to recall the works and the disciples of St. Benedict, St. Bruno, St. Bernard, St. Dominic, St. Francis, St. Ignatius Loyola, St. Francis of Sales, St. Vincent de Paul, and the legions of pontiffs, of bishops, of priests, of virgins, and of the faithful, who have shed the lustre of their learning and of their godliness on the whole Christian world.

After the death of Geoffroy d'Eu, Bishop Arnoult continued the work of his predecessors, and lived to finish the nave. You can see it from the centre of the transept, surmounted by a stone tower and a wooden steeple—there is the chapel of the absis. They were all

finished at the same epoch. That bishop, a native of Amiens, was very affable and of great kindness.<sup>1</sup> He was a prelate of wonderful activity, versed in all sciences human and divine, and of a tender piety, which increased the sweetness of his character. Entirely devoted to the duties imposed on him by his episcopal rank, he was honored by many titles, and deeply loved by the people and clergy of his diocese. The building of the Cathedral forced him to change the site of the hospital founded and endowed by his predecessors. He died in 1247. From the year 1240 the work on the Cathedral was not carried on so actively as before, because the offerings of the people did not keep pace with the ardor of their bishop. The funds were soon exhausted because of the great activity displayed in the beginning of the first year of his episcopacy.

Gerard de Coucy did little for the Church on account of the lack of funds; besides, other matters absorbed all his care. Two years after his elevation to the Episcopal See of Amiens he traveled through Palestine as the companion of St. Louis, king of France, but the work on the Cathedral was not entirely abandoned, yet the laborers were less in number than before. They worked with courage, although slowly, on the building of the Church, and each day brought new additions to the edifice; but an unforeseen accident appeared to put an end to all. In 1258 a fire destroyed all the woodwork of the absis. The galleries under the high windows of the sanctuary are seen there no more. We see to-day the marks of that fire along the first layers of the triform—that disaster subsequently only stimulated the zeal of the people. In 1269 the sanctuary was completed, because bishop Bernard of Abbyville finished the windows. The date of that event, so important in the history of the Cathedral, is seen to-day in an inscription.<sup>2</sup>

Twenty years afterwards William Macon completed the great Cathedral, the work of Evrard Geoffroy, of Arnoult, and of Bernard. He finished the imperfect details of the Church and in the higher parts of the building, and all was finished in 1288 except the towers of the great entrance, the balustrades or chancel railing of the sanctuary and of the nave, which bear the marks of the fourteenth century.

Well may Bernard of Abbyville be honored for the completion of a work of such sacrifice. His Cathedral, after half a century of persevering labor, offers to the regards of the spectator a sight which never ceases to excite the admiration of all. The first plan was changed only by the addition of the lateral side chapels. Along the

<sup>1</sup> Adrien de la Morliere.

<sup>2</sup> Gallia Christiana.



aisles of the nave, the Church is in the form of a Latin cross. Its external length is nearly 532 feet, and the internal is a little over 476 feet; the interior width is 105 feet, the principal nave alone is 48 feet wide; the transept is 203 feet long; the height of the vaulted ceilings is 140 feet.

When you pass for the first time through the doors of that Basilica, the mind is animated by the most lively and agreeable impressions. The Church has lost nothing of its original character. The fury of the revolutionists towards the end of the eighteenth century respected its ornaments, and the love of change, a thousand times more disastrous than the revolutions of time itself, has made in this old and venerable Cathedral no important changes. If the false taste of the eighteenth century has left its traces on that Church, they can be easily wiped out. Numberless tombs cover the last remains of heroes and of saintly clergymen, and the shadows of the altars, throw a dim light over their monuments, where they await the last and for them the glorious resurrection. Fanaticism and cupidity have not moved the dust of the dead.

A pious association of our Lady, first established at Puy, in honor of the Blessed Virgin, decorated the walls with curious pictures. The sanctuary is surrounded by a charming enclosure of stone, adorned with bas-reliefs, garnished and sculptured according to the customs of those times. It is a wonder of its kind. Regarding the reputation of these sculptures of the Cathedral of Amiens, who has not heard the praises of these magnificent niches, 120 in number, with their facings, panels, ground works, canopies, pyramids, and arches, richly sculptured? Arnoul Boulin, the master-carver of Amiens, had charge of the work in 1508. The following year he was joined by Alexander Huet, another celebrated carver of the same city. To hasten the work, Antoine Avernier, a designer of images, had charge of the sculptures and of the designing of the little statues. Thus the name of a simple workman comes down to us, John Trupin, for on the base of the wall we read with his name the inscription, "God aid thee."

The overseers of the work neglected nothing in order to carry out the designs of the clergymen composing the chapter of the Cathedral, who chose them but for their handiwork, which appears beautifully and well executed, and their chisels appeared to have met with no obstruction. It is, without doubt, because these artists were well versed in the knowledge of the science of the Saints, and led by the clergy as well as by the principles of mystic Theology, which they deeply studied, that they did this work. Otherwise how can we

explain the composition of that numberless series of bas-reliefs representing all the traits, historical and allegorical, of the Old and of the New Testaments relating to the Blessed Virgin? Are they not the result of the labors of gifted workmen? From history we learn that four canons of the Cathedral were chosen by the chapter to direct and oversee the sculptors and the designers of images. To them belongs the honor of choosing and of disposing these subjects, coming down to us by history and by legend from the time of Christ. It was their well-trained minds which ruled and directed the hands of the sculptors. Thus the hand of the clergy is ever seen in the learned and mystic beauties of our churches. If we are astonished at the profound learning shown in the legends carved and sculptured in the churches, if we admire so much the symbolic windows of the Cathedrals of the Middle Ages, it is because we see only the hand of the painter, while we forget the influence and the learning of the priests. The artists of those times were doctors of divinity, and they drew their inspirations from the writings of the scholastic theologians. Few great Cathedrals are built now, because people have no more the faith to follow well the instructions of their priests. The celebrated wooden carvings of Amiens were finished towards the end of the year 1522. They are of oak, and time has given to them a color which brings out all the delicacy of the work. Happily they have escaped the disasters which have destroyed so many other precious woodwork of the past. Neither painting nor other ornament has ever soiled them. In many places you see the armorial bearings of royal or of noble families.

Adrian of Henancourt was the dean of the chapter at the time when these masterpieces were executed. The accounts of the book-keepers of the chapter of the Cathedral tell us that these carvings cost nearly eighty thousand dollars.

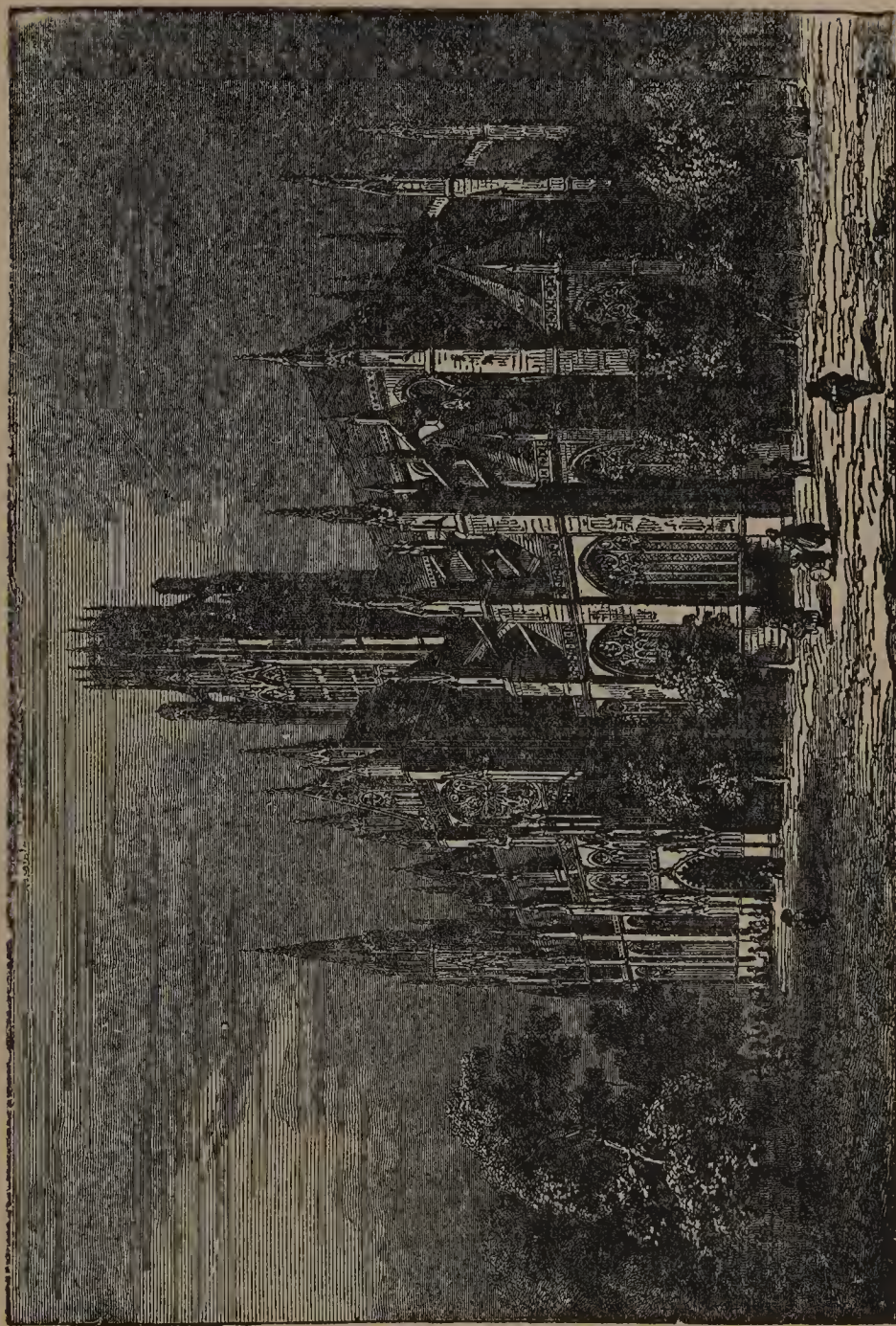
Five years after these carvings were finished, on the 15th of July, 1527, the central tower was destroyed by lightning. The great carpenter work, which was covered with lead, burned with fierce violence. The top of the roof was badly injured. Braving the danger of the fire, which was increased by a rain of molten lead, the courageous inhabitants of Amiens succeeded at last in putting out the fire, but the tower and the steeple which surmounted it were ruined. A new steeple was begun in 1529 by two carpenters, Louis Cordon and Simon Taneau. It was finished in 1533. It is 426 feet from the pavement of the Church to the top of the cross, and 196 feet from the base of the spire to the summit. The exterior of that belfry is a masterpiece of art, and there are seen eight colossal statues

representing our Lord, the holy Virgin, St. John the Baptist, St. Peter, St. Paul, St. James the Less, St. Firmin the first bishop of Amiens, and St. Ulphas. These figures are mounted on columns like pedestals, which are united to the belfry by props. Higher up you see angels holding instruments of the Passion of our Lord. Among other ornaments you find that of the Salamander, the emblem of King Francis I.

The front of the Cathedral is imposing. The niches, with their statues, statuettes, and beautiful mouldings, with their canopies, pinnacles, flowers and foliage are an original and picturesque conception, and long pages would be required to give an exact description. The appearance of the grand statues, which appear to guard the entrance to the temple, is truly striking. The figure of Christ reigns over the whole work. The arches are sculptured in a series of medallions and charming allegorical bas-reliefs. The imagination can invent nothing more ingenious. There Charity covers the poor with a mantle; here Avarice hides her sacks of gold in a strong safe; farther on Christian Hope, under the figure of a modest female, holds up a standard, surmounted by a cross, and opposite is Despair, represented under the appearance of a man who pierces his breast with a dagger, and falls backward; a soldier holds in his hand a shield adorned with the image of a lion, the symbol of Courage, and a man who throws his sword to the earth and flies before a hare, personifying Cowardice. Discord could not be better personified than by those men fighting, their feet resting on an overturned pitcher, to show that quarrels are often caused by drunkenness.

St. Honorius gate, in the midst of the richest decorations, has a magnificent statue of the Blessed Virgin, worthy of the greatest master. The Virgin upholds the sleeping infant Jesus, at his feet an angel plays a violin with three strings. The image of God's Mother is the symbol of Hope; to her this great Church, among the grandest of the Gothic Cathedrals of the world, is dedicated, under the name of Our Lady of Amiens, a wonder of the architecture of the Middle Ages.





THE CATHEDRAL ROUEN.

# THE CHURCH OF ST. OUEN,

## ROUEN.



LEAVING Paris and going down the river Seine 67 miles of a journey, brings you to the ancient city of Rouen, standing on a slight hill on the right bank of the river, sloping towards the south. It is well known for its commerce and its Cathedral, but above all for the celebrated Church of St. Ouen, one of the most perfect Gothic structures ever built. St. Ouen's Abbey and Church, dedicated to St. Peter, is the oldest Church in the city and in the province of Normandy. Its beauty and magnificence excites the admiration of all. The abbey was founded towards the year 540, during the reign of Clotaire I., and during the episcopate of bishop Flavius. It is named after St. Ouen, a holy bishop, who enriched it by giving to it his estates.

St. Ouen was at first the chief noble of the king's court, and he had also served as chancellor of the kingdom. Having become disgusted with the things of this world, and desiring to live a perfect life according to the counsels of the Gospel, he built a monastery in the Brie forest, where he intended to spend the remainder of his life in the service of God. But the king and the nobles would not consent, and he was consecrated on the fourth of May 640, and became the bishop of Rouen.

The seventh century was disturbed by many political troubles, because the emperors of the East encroached on the rights of the Church and of the Popes, while the West of Europe saw the foundations of many of her most celebrated monasteries. Good queen Bathilde, who, from the low, obscure and despised state of a slave rose to the throne of the kingdom, did all in her power to favor the building of these monasteries. Thus rose the monastic buildings of Fecamp in Caux; of Lobbes, on the Sambre; of Mons, which was the beginning of the city of that name; of Maubeuge, and of St. Josse, in Ponthieu. The founder of the latter was a brother of the duke of Bretagne. Men were then so attracted by Christian per-



perfection, which is found only in the peace of solitude and of prayer, that crowds of bishops resigned their diocese to bury themselves in the hidden austerity of the cloisters. Such were St. Gombert, archbishop of Sens, who founded the abbey of Senones in the mountains of Vosges; St. Deodatus of Nevers, founder of the monastery, called after him St. Dei, which afterwards became the episcopal palace; St. Hydulphus, bishop of Treves, the founder of Moyon-Moustier; St. Claude, bishop of Besancon, who retired into the monastery of Condat, around which was built the city of St. Claude. Lords, nobles, princes, kings, bishops and archbishops gave in those days great gifts of money and of land to the monasteries, which were founded for the purpose of training the clergy to the word of God, or to instruct the youth and advance every branch of human knowledge. The abbey of St. Ouen was not forgotten, but on the contrary it received many favors from the king. It became powerful afterwards in the affairs of the capital of the duchy of Normandy. There came forth from it men most learned in all the sciences of human and divine things, as well as men of great capacity in the difficult science of government. Beneath the shadows of that cloister and under the yoke of its severe discipline, were formed, during many ages, countless numbers of men of strong character and of noble hearts.

After three centuries of prosperity, like all the other religious houses built on the banks of the Seine and of the Loire, the monastery of St. Ouen was at length destroyed by the pirates of the north. When they ravished Ireland, England, and Scotland, the Danes and Normans did not pass by the shores of France. Hordes of Normans captured the city of Rouen on the 14th of May, 841, and the next day nearly the whole city was in ruins and in ashes. For seventy years afterwards the inhabitants of the neighboring plains and shores suffered a thousand miseries from war, pillage, assassination, famine, fire, violence, and excesses of every kind. The rich province of Neustrie, crushed with so many afflictions, was nearly uninhabited, when Rollon became duke of Normandy. That event, which took place in 912, after the treaty of St. Claire-sur-Epte, changed the face of the country. Francon, archbishop of Rouen, was appointed by the king of France, to make offers of peace to the Danes. "Brave captain," said the archbishop to their leader, with a boldness that astonished the barbarian, "do you wish to carry on this work until your death? Do you think yourself immortal? You are a man who, like all other men, came forth from the earth, and your life will pass as a shadow. Cease then from being the scourge of the servants of God. Give up the worship of idols and realize the sweetness of



peace. King Charles invites you to do this, and he will give you all this land bordering on the sea, which you and Hastings have ravished, as a pledge of his friendship. He offers you his daughter Giselle in marriage."

The Norman pirate and freebooter stopped to consult his army. The offerings of peace were accepted. In a little while afterwards he was baptized into the Church, and took the name Robert. He enriched the cathedrals of Rouen, Bayeux, and of Evreux, dedicated to the Blessed Virgin; St. Michael's Church, built on a rock in the midst of the sea, and St. Peter's or St. Ouen's Church. Fifty days after his baptism, and while he was still, according to the ancient custom, clothed in a white habit, he gave a large tract of land to the monastery of St. Ouen. The new duke of Normandy repaired the evils of the war. Cities came forth from their ruins, the country was repopled, agriculture was encouraged, religion flourished, abundance reigned, and such was the authority of the prince that it was only sufficient to speak his name, to stop any one from doing wrong. That was an extraordinary result, if we consider the condition of things and the state of society at that time, where every little territory had a lord living in his castle, and making war on his neighbors around him. But Christian influence and the prudent teachings of the clergy softened these iron hearts, inspired them with sentiments of justice, of which they knew nothing before, and taught them the true principles of civilization, which are the love of God, the love of our neighbor, obedience to the laws, and the love of our country.

Following the example of Rollon and of Duke Robert, the two dukes Richard I. and Richard II. continued the restoration of the monastery of St. Ouen. Such was the fame and the reputation of that monastic establishment that the emperor Othon, who laid siege to the city of Rouen in 949, asked of Richard the Brave a body-guard, so that he could go within the enemies' lines, to pray in the Church of St. Ouen.

✓ Some years passed, and William conquered England. Nicholas, the son of Richard III. and the abbot of St. Ouen, began the rebuilding of the Church of the monastery. The first stone of the new building was laid in 1046, but Nicholas was carried off by death before the work was completed. The plan of the Church was large, and it would astonish even those who admire to-day the present basilica in the Gothic style, which was built in its place in the fourteenth century. The great wealth of the Norman lords under William the Conqueror permitted them to carry out remarkable undertakings, and no enterprise turned them aside. At that epoch, the

superb churches of St. Stephen and of the Holy Trinity at Caen give us an idea of the grandeur of the design entertained by the abbot of St. Ouen. The genius of architecture burned brightly in England under the direction of the Norman bishops, whom victory placed on the thrones of the episcopal churches, and of the not less brilliant churches of the abbeys of Europe. Genius shone no less brightly in the dioceses of Rouen, of Evreux, of Lisieux, of Bayeux, and of Coutances. The absis of the Church, built in the eleventh century, which is known to-day by the name of the clergymen's chamber, will give us an idea of the old Church. It is built in the style of that time, and is praised as an admirable work by a certain writer.<sup>1</sup> The clergy's chamber is like a fortress, to agree with the other churches of Normandy built before the year 1050.<sup>2</sup> St. Ouen was arched only to the transept, the rest was covered with simple wooden ceilings. That explains the frequent fires by which it was destroyed, especially in 1136, 1211, and 1248.

The incomplete work of Nicholas I. was finished in 1126, and it was dedicated with great pomp and ceremony by Geoffrey, archbishop of Rouen. Ten years after that ceremony, in a few hours a fire destroyed the work of twenty-four years. By the liberality of the Empress Mathilde and of her son Henry, one of the most remarkable princes of his age, and who built many useful and charitable institutions in Touraine and Anjou, the monks of St. Ouen were enabled to restore again their monastery and rebuild the Church. Another fire broke out in 1248, the forty-fourth year after Philippe Auguste confiscated the feudal estates of John Sans Terre. It laid in ashes all the buildings of the monastery.

In 1318, John Roussel laid the first stone of the present building on the feast of St. Urban, the 25th of May.<sup>3</sup> He carried on the work for twenty-one years, and had the happiness of finishing the sanctuary, the chapels, the pillar supporting the tower, and the upper part of the transept. A curious document, written in 1321, gives us the ideas of the early Christians relating to our churches: "The church militant, our mother, who brings forth unto life those who are born in death, represents in the material church, built by man, the heavenly city of Jerusalem, not built of rough stones but of living stones. Its walls are built on the foundations of the virtues of the saints, and the whole building is composed of the society of the elect. Moses, David, and Solomon raised to the Lord temples which were only a figure of ours. We who have the truth, and having

<sup>1</sup> Hist. Eccles., l. viii., c. 25.

<sup>2</sup> Bib. de l'Ecol. des Chartres, 3, S. liii., p. 464.

<sup>3</sup> Cron. des Ab. de St. Ouen de Rouen.

received grace by Jesus Christ, we should work with great zeal, to build churches for God's honor and to decorate them with worthy ornaments."

The abbot of St. Ouen followed a custom which appeared to have been general in the fourteenth century. The administrators of churches, when about to undertake extraordinary works, in place of putting it into the hands of one architect, they appealed to the talents of all. A meeting of architects and builders was held, and the plan which received the majority of votes was adopted. It was thus that many architects competed for the building of the great doorway of the Cathedral of Strasbourg, and its plans are still preserved in its archives; also in this way an architect of Paris was awarded the work of building the pulpit of the Cathedral of Troyes in 1382. The first architect of St. Ouen is unknown, but a later architect, Alexander of Berneval, became quite celebrated. The object of the rules laid down in 1321 was to regulate the administration of the immense work, in which the whole community was engaged. The measures that were then taken show the monks and the architects of the Middle Ages under a new point of view. The monks were liberal. They gave to the work large amounts of money and resources. They turned over for the good work the interest and the produce of the property belonging to the monastery. One of them was appointed to keep an account of the receipts and the expense, and he was obliged to report to the whole community a number of times during the year. We will understand the importance of that measure, when we are told that the abbot John Roussel, from 1318 to 1339, paid out over a million dollars.<sup>1</sup> After the death of the founder, the work went on slowly. In 1441 the tower and the southern transept, with a rose-window ornamenting it, were finished. Between 1415 and 1490 many bulls given by the Popes stirred up the people, so that they gave sufficient means for the building of a part of the nave. The other part was built by the abbot Boyer, who died in 1519; Cardinal Cibo, abbot of St. Ouen under Francis I., was the builder of the entrance, to which were added a great many modern works.

The Church of St. Ouen is 449 feet long, 85 feet wide, and 108 feet high to the vaulted ceiling of the great nave. The tower, 260 feet high, is composed of open arches and tracery, terminating in a crown of *fleur de lis*. The Church is lighted by twenty-five windows and three magnificent rose-windows. Twelve chapels surround the sanctuary.

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<sup>1</sup> M. J. Quecherot.



Entering the Church, you are vividly struck by the regularity of the plan, the size of the dimensions, and the harmony of its different proportions. The building is magnificent. The naves are not encumbered by accessory ornaments, as is often seen in many churches built in the Gothic style. The choir and the absis are independent. The pulpit, the work of Cardinal Estouteville, was destroyed during the revolution. The architectural lines lead out on all sides, following a thousand ingenious combinations, which satisfy reason and sense. Added to that is the effect of the stained glass of the high windows. Those on the right represent the most celebrated characters of the Old Testament, among which are seen the figures of the Sibyls. The Middle Ages showed a peculiar attachment to the Sibyls, which they placed beside the prophets. The windows of the left side represent the Apostles, a few bishops of the first days of Christianity, the Fathers of the Church, and the most illustrious abbots of the Benedictine order.

We remark in passing that at the time, when Gothic architecture was not admired as much as now, St. Ouen was considered to be the masterpiece of that style. Writers are unanimous on that subject. To-day, when the Gothic style is so justly appreciated, that Church is praised by all writers. Such an universal opinion is sufficient to show the beauty of that noble building better than the most detailed descriptions, which would be a cold analysis. No building strikes the eye or astonishes the mind of man more than the Church of St. Ouen.

A history of the abbey of St. Ouen says that one of the architects, Alexander de Bernavel, is represented by the sculptured images on his tomb, having on one side an inscription, and on the other a figure without any inscription. One of these was sculptured in 1429 by Alexander Bernavel, the master-workman of the Church, the other by his apprentice. But the apprentice did his work so well, that it was praised by all. His master, in place of appreciating his work and of praising it himself, conceived the most intense jealousy for his apprentice, and murdered him. He was tried and executed on the 23d of January, 1440. Eighteen days after the death of his father, his son Colin de Bernavel was received as the overseer of the masonry. Having the right to be buried in the Church as chief overseer of the work, Colin de Bernavel chose his last resting-place at the side of his father's tomb. He immediately prepared their common grave, wishing that the same tomb would receive both their images.

The central tower of the Church is itself a wonderful work, and it is surmounted by an elegant spire. The whole building shows great

boldness and is of wonderful lightness. There is no building which can be compared to it. It is truly a masterpiece of its kind. The effect is admirable, which can be seen afar off from the hills which surround the city of Rouen. Whether we examine it near by or at a distance, we are struck by the beauty and the boldness of its outlines. It rests on four pillars, each composed of twenty-four columns in a group. The entrance generally is known by the name of the Entrance of the Marmonsets, because of the fine beautiful and varied sculptures which decorate it. Curiosity is excited especially by the charming bas-relief, representing in three tableaux the death, assumption and coronation of the Blessed Virgin. The chisel of the artist never sculptured anything more pleasing, more beautiful, or more perfect. The principal façade, which the sixteenth century left incomplete, and which once falling in ruins, has lately been rebuilt.

Unfortunately the ancient abbott house or monastery of St. Ouen was torn down in 1816. That old monastery was filled with remembrances not less glorious for the City of Rouen, than for the old monastery itself. Many kings of France lived there, such as Henry II., Charles IX., Henry III., Henry IV. and Louis XIII. Henry IV. lived there for four months. It was from there, to the aldermen of Rouen, these memorable words were addressed: "My friends, be good subjects and I will be your good king, and the best king that you ever saw,"—words which show us the good heart of that excellent king.





NOTRE DAME AT CHARTRES.



# THE CATHEDRAL,

## CHARTRES.



OURNEYING along, forty-five miles south-west of Paris, you come to the ancient city of Chartres, with its celebrated Cathedral, built on a slight eminence with two spires. The old spire of plain architecture, cased with stone carved like the scales of a fish, is 374 feet high; the other of a florid style is 413 feet high. The first was built in 1145, the other 1507. They are seen from every side of the fertile plains of Beauce, the granary of Paris and of the north of France. From a long distance, before you come in sight of the houses of the city, you see these tall slender spires pointing heavenward, justly celebrated for their elegance and the boldness of their undertaking. The cross, the sign of redemption and of forgiveness, rises on their tops into the midst of the region of storms.

According to an ancient legend of the people, the Druid priests of Gaul had one of their chief establishments in Chartres, and there they waited for the virgin coming down from their most ancient legends, whom they addressed by the name of Mother Virgin. When the Gospel was preached to them, soon after the times of the Apostles, the Celtic ceremonies and the Druid rites gave way before the rites and ceremonies of the Church, and the Virgin Mother of Bethlehem and the child Jesus took the place of the expected virgin of the Pagans. There the first Christians converted by the Apostles dedicated a chapel to the Virgin, daughter of Jesse and of David, and the Virgin Mother of Christ was honored by the erection of an august temple, of which the grandeur, the richness, the pompous decorations were celebrated throughout the world. Thus the Cathedral of Chartres was called by the name of Mary, the Mother of divine grace. In the earliest ages of the Christian Church, the pious legend of the Druid priests of Chartres was not found in ancient written histories, but among the traditions of the people, as when, according to the Roman legend relating to the foundation of St. Mark in Ara-Coeli in Rome, the emperor Augustus came to the temple of

Jupiter Capitoline, after having in vain consulted the oracle of Apollo, at last he saw the heavens open, and on the altar in the midst of a circle of gold appeared a virgin of most ravishing beauty, holding an infant in her hands. A heavenly voice spoke the words, "This is the altar of the sun of God." This took place on the summit of the Capitoline hill, where the superstitious Pagans had built a sanctuary which was never violated. We see there to-day a church built to the honor of her, who became the Mother of God. According to the ancient writers it appears that the legends of Chartres and of Rome were alike. The temple of Peace was built by Augustus, in memory of the peace given to the world after the victory of Actium. When it was finished, the emperor, desiring to know how long it would stand, consulted the oracle, and received the reply "Until the virgin brings forth." As a virgin never brings forth according to the laws of nature, the Romans received that reply as a sign that it would stand forever. But history tells us that it lasted until the night, when the Virgin brought forth at Bethlehem, and at the midnight hour with a mighty crash it fell in ruins.<sup>1</sup>

These poetic legends charmed the simple piety of the ancient people of France. When reading them we breathe a sweet perfume, which charms the heart. They formed the subject of the poems of the ancient bards of Europe, who celebrated the glories and the joys of the divine Motherhood.

The city of Chartres owes its reputation to the famous pilgrimages, which in all ages of the Christian religion have loved to gather within her walls. They come there to see and honor the tunic of the Holy Mother of God given by the emperor of Constantinople to Charlemagne, and placed by Charles the Bald in the Cathedral of Chartres. The simple people, filled with the love and the honor of the Virgin Mother, called her the Lady of Chartres, their queen, and enrolled themselves as her subjects. They considered her linen garment as a protection against all their troubles. Their coins bear its image, and the devoted pilgrims never leave on their journey home, without bringing with them the little medals with the imprint of her tunic.

That relic of the virgin was preserved in a casket of gold adorned with diamonds, pearls, and other precious stones, but the reliquary was destroyed by the revolution. The holiness of the bishops, who governed the diocese of Chartres, adds new lustre to that celebrated Church. Many members of the royal family of France left the honors and the glories of the court to enroll themselves among the

<sup>1</sup> Baronius An. ad. ann. 1, n. xi., Surius, T. vi.

clergy, and many with royal blood in their veins sat upon its episcopal throne. The bishops, remarkable as well for their learning as for their piety, were legates of the holy See, and worked hard in the reforms which Rome carried out in France. Many Councils were held at Chartres, but none was so celebrated as the one held in 1146. It was decided to carry on the crusade against the Saracens, who had seized the holy sepulchre of our Lord in Jerusalem. St. Bernard there exhausted all his eloquence. Louis, the young king of France, the chief prelates and lords of the kingdom, all united at Chartres to draw up rules relating to the crusade for the possession of the holy land. Many bishops were present at that assembly. St. Bernard came the second time, and so apparent was his genius that it was resolved unanimously that he would take charge of the crusade. That holy abbot of Clairvaux, St. Bernard, was possessed of the highest genius. Of a clear mind, a generous heart, a noble character, a powerful orator, and a wonderful writer, he was born to command. He was a head and shoulders, in abilities, above all the men of his age, but the humble monk saw that his place was not to be at the head of armies, that he would be out of his place at the head of warriors, or on the field of battle. He refused to take charge of the crusade, and nothing could change his resolution.<sup>1</sup> The king of France took charge of that brilliant expedition, which would have been crowned with success, if the advice of St. Bernard had been followed by those thousands of undisciplined soldiers. The warriors of that crusade perished by their own subordination and by the bad faith of the Greeks.

From its foundation to our time, the Cathedral of Chartres has often been changed at different times. It was frequently burned to the ground, towards 858, at the time of the invasion of the Normans in 962, during the war between Thibault the Trickster and Richard, the duke of Normandy, in 1020, during the episcopate of Fulbert, and in 1194. According to the testimony of John, the merchant and poet of the thirteenth century and author of the poems of the miracles of Our Lady of Chartres, after each of these calamities the Cathedral came forth from her ashes more beautiful than ever. Before, the princes of France had considered it their duty to rebuild that celebrated sanctuary. At the request of Bishop Fulbert, the kings of France, of England, of Denmark, the count of Chartres, the duke of Normandy, the duke of Aquitaine, and many lords and nobles, gave large sums of money for the rebuilding of the Church. Thus the work begun by Bishop Fulbert became so celebrated, that he is sup-

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<sup>1</sup> Epist. S. Bernardi, 256.



posed by many historians to have built the Church that stands to-day. Before becoming bishop of the diocese of Chartres, Fulbert had been the disciple of the learned Gerbert, who became Pope under the name of Sylvester II. Some say that Fulbert, before he became a bishop, was the chancellor of the kingdom of France. All praise the purity of his teachings, the extent of his learning and his zeal for ecclesiastical discipline, his piety, which shines forth in his writings, and his taste for the liturgy and pomp of the ceremonies of the Church, but in spite of his great labors he died before having finished the Cathedral. On the 10th of April, 1029, he finished the crypts, a truly remarkable work, well worthy of the honor of his memory. He was succeeded by Thierry, who walked carefully in the footsteps of his great predecessor, but death carried him away before his Cathedral was finished. When he went down to the grave on the 16th of April, 1048, the building was far from being completed, for we see that in 1080 the princess Mathilde, the widow of William the Conqueror, gave the lead for the roof of the Church.

In 1155 the western entrance and the old steeple were finished. It was at that epoch that the people of the surrounding country of Chartres and of the neighboring provinces gave such fine examples of their liberality, in contributing vast sums of money to build that Church dedicated to the Virgin Mother. The remembrance of their liberality is preserved to posterity in a letter of Hugues, the archbishop of Rouen, addressed to Thierry, bishop of Amiens, in 1145. That curious letter was published in the sixth book of the Annals of the Benedictines. The archbishop of Rouen writes that he saw many men at Chartres, themselves drawing the chariots and the different kinds of vehicles used for the building of the Church, and that many miracles took place during their labors, which were carried on through devotion. Many came from the diocese of Rouen with his benediction, came to Chartres to work with the others, and following their example came many from the other dioceses of Normandy. These travelers began their work with the most holy dispositions, not leaving home without first having gone to confession and to communion. Troops of pilgrims, each headed by their chief, came to Chartres, dragging after them chariots, and what is more remarkable is that the whole work was carried on in silence. Those who came sick returned well. Haimon, the abbot of St. Peter, on the Dive in the diocese of Seez, writes about the same time to a certain Englishman that they commenced the building of their Church in the same way, which had been interrupted for many years. The lords of Normandy as well as the ladies sold their wine, their wheat, their oil, their

stones and wood, to procure funds for the Church. There were seen sometimes more than a thousand persons drawing chariots, women as well as men, and all that in humble silence. If one of them stopped, or any one broke silence, it was to confess himself a sinner. If any one offered his labor before he had pardoned his enemies, the priests rejected him. )

He speaks of many miracles and healing of the sick, which took place during those occasions under the frequent invocation of the Mother of God, and he adds an account which is almost incredible, that one day, when those who were at work drawing the chariots came to the place called St. Mary's gate, the waves on the waters suddenly stopped. It appears that these works were carried on only during the fine weather both day and night. At night the chariots around the Church were covered with burning torches, surrounded with people still working, singing hymns and canticles of joy. Haimon says, as well as the archbishop of Rouen, that it was at Chartres that this manner of building churches began, and that from there it spread through Normandy, especially where churches were built dedicated to the Blessed Virgin.

Such was the way many of the ancient churches of the Middle Ages were built. We understand now, how these immense buildings were raised, as it were by enchantment. A thousand arms were consecrated to the work and by love able to overcome all obstacles. They were above all human interests, and lent themselves to the most painful works and the most humble occupations. ( The enemies of the Church acknowledge that the great Cathedrals of the world are the grandest buildings ever seen. Some may think that these magnificent piles were constructed by the sweat and the blood of the people. These churches were not built by forced labor, but by the free love of the people. The history of these churches is the history of the nations of Europe in the Middle Ages, and of America after its discovery. )

The noble pile of the Cathedral of Chartres, when finished, astonished all by the beauty of its proportions and by the magnificence of its architecture, but in 1191 it was again destroyed by fire. That calamity caused universal regret, but soon it was forgotten. The people of Chartres again showed prodigies of faith, by rebuilding their Cathedral. The art of building then took a change. It left its imprint on a great number of buildings of the first order. The ancient customs of the architects were changed by new ideas, which gave rise to a new school in the eleventh century. The plans of the churches were enlarged by the change, still remaining majestic

and picturesque, at the same time increasing the length and width of the absis. The twelfth century inaugurated the systematic use of the Gothic style, and discovered the secret of the pointed arch, so light, so solid, and so elegant. The thirteenth century showed a marked love for the Gothic, for high arcades and vast windows, ornamented with light flowery tracery. The ornamentation of churches then received an original character. The statuary was increased, and mural paintings nearly altogether disappeared. The brilliant stained glass windows took their place. (The art of designing, especially in architecture, and in the sculpture of the decoration of churches, attained its highest point in ancient times.) At the renaissance, they all made different applications of that art, but not less perfect than before. To convince you, we only ask an examination of the Cathedral of Chartres. In no place was the chisel of the artist ever drawn with more spirit and with a finer taste, no place where we see the forms so agreeable or so fine; precision in lines, softness in outlines, variety in the choice of ornaments, grandeur in conception, simplicity in execution, harmony in the whole, nobleness in the details are everywhere. The exterior length of the edifice is 433 feet, its width is 111 feet, the height of the ceiling is 114 feet, and the length of the transept is 213 feet.

The extent of the Cathedral, not less than the perfection of the proportions, produce a lively sentiment of admiration in all who visit for the first time the Cathedral of Chartres. The nave, composed of seven Gothic arches, the aisles prolonged around the absis, the upper galleries, the forests of columns which sustain the roofs and the arches, the exquisitely painted glass, the rose-work of the high windows, all produce a striking effect. At that imposing sight, we easily understand why the Cathedral of Chartres is so celebrated. All, without exception, the learned and the unlearned, all who enter that Church, are filled with enthusiasm.

The crypts, underground, here appear venerable. Crowds of pilgrims gather around the chapel of God's Mother, the spot which the legend says was consecrated by the Druids to the virgin who was to bring forth. Numberless offerings, the fulfilment of vows, testimonies of thousands healed from their diseases are hung on the walls, and attract the attention of the visitor. The statue of the Blessed Virgin is of the highest antiquity. The simplicity of its form shows that it comes from the infancy of Christian art, and proves that that figure comes down from the first ages of Christianity. She sits in a chair holding in her hands the infant Jesus, who, with his right hand, appears to bless the cross held in his left. It is probably one of those



curious Byzantine productions, of which many examples are found in France and Italy, emblems of simplicity, while carved and veiled images, filled with grace, show us the high ideas the early Christians had of the honor of God's Mother.

The false taste of the eighteenth century brought in many changes among the old works of art, which are to be regretted. The main altar, restored in 1520, was surrounded with bronze columns, upholding bronze gilded statues of angels. Overhead you admire the charming celebrated statue of the Virgin. In 1776 the altar was replaced by one modeled after the altar which Louis XIV. erected in Notre Dame, Paris. It is crowned by groups in marble in the same style. Thus the unity of the style of decoration, an essential condition for all works of art, disappeared under the superabundance of modern ornaments. The old pulpit was taken down, and Bridan sculptured the group representing the Assumption of the Blessed Virgin, over 18 feet high, and over 14 feet wide. The figures are nearly 10 feet high. That work has been both highly praised and highly criticised. It is not a masterpiece of the first order, or an enriched composition without any merit. Following the examples of true artists, filled with a love of their art, Bridan remained two years and a half at Carrara, Italy, in the marble quarries, looking for four blocks of marble of the right size, and without a fault, of the finest and purest grain, white, without a spot to mar its purity. His patience was at length rewarded. The bas-reliefs in white marble, placed above the walls and framed in borders of blue marble, were chiseled by the same artist.

The inclosure of the chancel or sanctuary is beautified by sculptures of bas-reliefs of a different order. The lovers of art admire its architecture, its disposition, its richness and its variety. There are represented the principal scenes given in the Gospel relating to our Lord and to his holy Mother in a great number of tableaux surmounted by pyramids and fine Gothic carvings. The most of these figures are the work of John Texier, who began them in 1514 and died in 1529. The painted pictures of the windows of Chartres are not inferior even to the windows of Bruges, of Tours, of Mans, of the Holy Chapel of Paris, or of the Cathedral of New York. They represent historical scenes taken from the Bible and from the lives of the Saints. There are seen symbolic figures, historical personages, benefactors of the Church, armorial bearings and sculptured facts relating to events in the history of the arts and sciences. The eye of the antiquarian finds in these curious paintings the continuation of the traditions of the ancients, Greek, Roman and Christian. The paint-







THE CATHEDRAL, CHARTRES.



ings remain faithful to the principles of the old masters, and they are like the works which cover the interior of the churches built in the eleventh and twelfth centuries. In the windows of the churches built in the thirteenth century as well as in the frescoes of the ages before, the principal figures are designed after a type easy to recognize. The whole world understands that these ornaments, this architecture and this arrangement, belong to a style more ancient. Except for a few light changes, which do not always denote progress, we must say that painting in the thirteenth century had not advanced as far as sculpture.

Christian sculpture up to that time was in its infancy, timid and vague, but after that epoch, it took on a vigor, a perfection and a character which astonishes us. In place of statues rough-hewn and stiff, without movement and without life, as were then carved, we see that from that time they came forth from the marble, and from the stone, under the work of the chisel of the artist, true to nature. Their pose is natural, the drapery simple and well arranged, while in the expression of the face the highest point of art shines forth through the whole countenance. If the painted windows of Chartres equal in merit the finest work of the same kind ever done, the statues of the porches are far above many others as works of art. They appear to be somewhat more ancient than the so highly praised statues of the façade of the Cathedral of Rheims. (The latter are the finest in the world, for in no place, not even in Italy, the classic land of the fine arts, has sculptured art produced anything more remarkable.)

( In the history of modern art the sculptures of the Cathedral of Chartres, like those of the Cathedral of Rheims, should occupy the first pages. Can you conceive anything more beautiful or majestic than the southern porch of the Cathedral of Chartres adorned with hundreds of grand statues, especially when these statues were painted and gilded? ) Times and seasons have injured the rich purple and the azure colors of which we yet see the remains, but the greater part of the statues have passed through ages without accident. Near the central tower stands a statue of Jesus Christ, holding in his hands the book of the Gospels. He is accompanied by his Apostles. In the tympanum ranges along a number of little groups, forming a scene of the Last Judgment, followed by the separation of the good and of the bad. The elect, placed on the right, are entering into the joys of paradise, the damned on the left are hurled into the gulf of hell. On the exterior front of the Church is seen the holy Virgin, surrounded with angels. She stands as queen of the temple of which

she is the patron. The lateral doors of the same porch are dedicated to St. Stephen, the first martyr, and to St. Martin, the bishop of Tours. We are not able to describe all the other beautiful statues, which decorate the southern porch. We have only space to call your attention to the most remarkable. It is the same with regard to the north porch, and of the principal entrance. These last date from the twelfth century and flatter the eye less than the others, but they are equally precious for the antiquarian and the lover of art.

(The Cathedral of Chartres, except in a few unimportant details, towards the middle of the thirteenth century arrived at a state of perfection which excites our admiration. After long years of painful toil that noble building was solemnly consecrated by Peter of Maincy, on the 17th of October, 1260.<sup>1</sup> Nothing was omitted to add to the grandeur of that imposing ceremony. St. Louis, king of France, assisting in person at the dedication, obtained from Pope Alexander IV. rich indulgences in favor of those who would take part in the dedication ceremonies, or who would visit the Church from that time till the following Christmas. The sovereign Pontiff continued these graces to all who would take part in the yearly celebration of the anniversary of the dedication services. Are we surprised, then, to see such crowds of the faithful people from all parts of the world, who came to visit that venerable Church built in honor of God's Mother? Thirty-four years after the death of St. Louis, king of France, surrounded with chevaliers, soldiers, and with a numerous people filled with joy, Charles of Valois came in the name of Philip the Fair, his father, and offered to the Cathedral of Notre Dame of Chartres, as a sign of his love, a thousand florins, the armor which the king wore during the battle of Mons-en-Puelle, when he gained his famous victory over the Flanders on the 18th of August, 1304. Phillip of Valois followed the same example, for, when he gained his signal victory at Cassel on the 23d of August, 1328, when he came to Chartres, as historians tell us, he entered the Cathedral, covered with his armor, on the horse which he had rode in the battle. According to his vow the king presented both the armor and the horse to the Virgin, and ransomed them afterwards by the sum of a thousand pounds.<sup>1</sup> King Louis XI. loved the Cathedral of our Lady of Chartres. King Louis XII. was one of the benefactors of the building after the fire started by lightning on the 26th of July, 1506, and which burned the wooden steeple and all the woodwork. The king hastened to send a large sum for repairs. Cardinal Georges de Ambroise, whose name is attached to all great works of art at the begin-

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<sup>1</sup> Souchet, Hist. Ms. de Chartres.

ning of the sixteenth century, approved the designs of the king, of whom he was the constant, devoted, and learned prime minister. Bishop Rene d'Illiers and the chapter of the Cathedral of Chartres gave great sums of money to repair the damage. Then was built the stone steeple, the work of John Texier, ever since the admiration of travelers because of the difficulty of building it, and the delicacy and beauty of its ornaments. The old plain steeple is of a more simple architecture, but not less difficult.

Among the princes who visited the Cathedral of Chartres we will only mention Francis I., Henry III., and especially Henry IV., who was crowned in it by Bishop Nicholas of Thou, the 27th of February, 1594. For that ceremony they used the holy ampulla of Marmoutier, because the city of Rheims was then in the hands of the covenanters. Louis XII. came three times to Chartres. Anna of Austria came there on a pilgrimage of thanks for the birth of the prince who became afterwards the great king of France, Louis XIV. The carpenter-work of the summit of the roof is a wonder of its kind. It was burned in 1836 in a destructive fire, and all efforts of the populace were unable to arrest its progress. The lead covering the roof, melted by the heat, falling as a molten rain, prevented all efforts to put out the fire. The carpenter-work was entirely burned, but the building was saved. Providence evidently wished that building to remain to posterity as a monument of the ancient people of France.





ST. STEPHEN'S AT BOURGES.



# THE CATHEDRAL, BOURGES.

ENTERING the ancient city of Bourges, as you continue your journey south through France, the first object that strikes your eye is the noble pile of the Cathedral. St. Ursin first preached the Gospel to the people of Bourges in the middle of the third century. The zeal of that holy man, taught by the disciples of the Apostles themselves, produced abundant fruit among the people of the centre of France, and his converts desired to erect a temple, where they could celebrate the grand ceremonies of the Christian religion. Knowing the liberal sentiments of Leocadius, who then governed France in the name of the Roman emperor Decius, and who belonged to the noble family of Epagate of Vienna, under the advice of their holy director the people of Bourges sent their principal citizens to Lyons, where the governor then lived, to buy of him one of the halls of his palace in Bourges for a church. At that time Leocadius showed his inclination for the Christian religion. He not only received favorably the citizens of Bourges, but he also refused the three hundred pieces of gold which they offered him as the price of his palace. Nevertheless, says a historian,<sup>1</sup> "he accepted three pieces of gold, so that the rights of the Christians to the palace could not be contested." According to the ancient tradition, that Church was dedicated to St. Stephen, the first martyr of the Christian religion.

The palace turned into a Church by St. Ursin did not last many years, either because it was too small for the crowds of converted christians, or it was built too hurriedly. In a few years it threatened to fall in ruins, and a century later, by the liberality of St. Palais, the ninth bishop of Bourges, it was rebuilt. St. Gregory of Tours writes in great praise of that Church, saying that it was built with a wonderful art. St. Fortunat of Poitiers speaks in praise of its elegant columns and rich ornaments. According to the words of these

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<sup>1</sup> Gregory of Tours.



two writers, it was one of the most remarkable Churches of its time. There is no doubt that in its plan, it resembled the basilicas, or halls of justice of the Romans, so many of which were turned into churches in Rome. A double row of columns separated the nave from the aisles. The absis was towards the east beyond the transept. Such was the style of the churches spoken of by Gregory of Tours. Some of the most ancient historical writers tell us that this style was in vogue from the commencement of the Christian religion, which the following ages did not change; the model of these churches is found in the tabernacle of Moses, and the temple of Solomon. Later this Church of bishop St. Palais was inclosed within the walls of the city. That took place about the end of the fourth century, an epoch when the most important cities of ancient France were surrounded with fortified walls. Before that time, Bourges, like Sens, Auxerre, Dijon, Beauvais, Tours and Mans, were cities without walls, defended by simple palisades of earth and deep ditches. Historians tell us that Leocadius' house was situated in the outskirts of the city.

Towards the end of the eighth century, the Cathedral was rebuilt and enlarged. When Bourges became a large city, the metropolis of Aquitaine, and the capital of the kingdom of Aquitaine, Charlemagne created a new kingdom for his son, Louis the Meek. The kingdom of the young monarch extended even to the Pyrenees, and contained the metropolitan cities of Bourges, of Bordeaux, of Auch and of Narbonne. The capital increased rapidly under the great Charlemagne, and the archbishop of Bourges became the primate of the vast territory, subject to the secular authority. At the request of Charlemagne, the great prince of the West, and who was about to resign his crown, Pope Nicholas I. granted the dignity of primate to Archbishop Ermembert, who at the same time took the title of patriarch.<sup>1</sup> Pope Nicholas I., writing to Archbishop Rodolphus of Turenne, acknowledged that primacy and that patriarchate. The bishops of Bourges found difficulty in sustaining the rich primacy of their city, the metropolis of Aquitaine. It was decided in Rome that Narbonne was no more subject to the patriarch of Bourges, and that the latter would therefore extend their authority only over Aquitaine. The division of the kingdom of Louis the Meek, changed the relations of the other cities toward Bourges. The city of Auch rejected the authority of its primate. These troubles were occasioned by the jealous brawls of the aristocratic families. When the kings of England, on account of the unfortunate marriage of Eleonore of Aquitaine with Henry II., held possession of the duchy of Guienne,

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<sup>1</sup> Patriarch. Bituricense.



they would not allow Bordeaux to remain under the authority of Bourges. The king of France sustained the primacy of Bourges. The Popes often pronounced in favor of the archbishop of Bourges. Many times the archbishops of Bordeaux incurred ecclesiastical censures, because he refused to be present at councils called by the patriarch of Bourges.

At length, in 1308, Clement V. issued a decree, completely separating the two provinces, taking Bordeaux from the jurisdiction of the primate of Bourges. The Pope did not forget the time when he was archbishop of Bordeaux, before he ascended the chair of St. Peter, and that he had been excommunicated by the patriarch of Bourges, who wished to force him to be present at a synod. He saw besides that it was the best way to put an end to these disputes, which had been going on for many centuries. Clement V. besides wished to give a last sign of his love for the Church of Bordeaux, from the episcopal throne of which he was elevated to the Papacy. From that moment, in spite of the effort of Charles VII, whom the enemies of the French called in derision the king of Bourges, the title of patriarch of Bourges was only an honorary one, and the authority of the archbishops of Bourges was confined to the limits of their province.

Archbishop Rodolphus of Turenne, in 848, prolonged the church beyond the ancient walls of the city. The old Roman ramparts having been abandoned were falling into ruins, and the earth, caving in, required the building of the crypt of the underground church. We do not know the extent of the works carried on under the orders of archbishop Rodolphus, but less than half a century after his death, Gauslin raised the building and gave enormous sums of money for finishing the work. That archbishop was the son of Hugues Capet. His brother, king Robert the Pious, helped on the work, and gave great sums to the Cathedral of Bourges. The part of the crypt where we see semicircular arches are probably the remains of the part built in the eleventh century. Archbishop Gauslin died in 1030. The historians of Berri say nothing of the part built under his care, and which is distinguished by its great size, the richness of its ornamentation, and the boldness of its structure. At that time, when the whole Christian world appeared covered with grand cathedrals, reared in every episcopal city, according to the expression of Raoul Glaber, a writer of the eleventh century, the first Christian princes, the royal families and kings exercised a powerful influence on the progress of religious architecture, according to the testimony of the numberless monastic churches the building of which they encouraged

throughout all the provinces of Christendom. In that age the building and the decoration of churches was the devotion of princes as well as of peoples. We are sorry to say that but few descriptions have come down to us, regarding those beautiful works of the twelfth century. A few fragments of the Cathedral of Bourges restored in the thirteenth century, now seen in the side porches, gives us a good idea of the beauties of the old Church. Nothing built in the twelfth century is more charming than the decorations of the side-doors of the Cathedral of Bourges. There are arranged statues of a simple character, yet beautifully chiseled and executed with perfect taste.

The architect of the present Cathedral well understood the merit of that work, and we have to thank him that he preserved it with such care. A careful examination shows that the porticoes were erected, in the thirteenth century, out of the materials taken from the more ancient building, accessory parts being added to unite the whole together, and to replace others, which had been broken, showing mouldings and carvings which reveal secrets to the workmen of our days.

In 1145 the Church of Bourges witnessed an imposing ceremony. King Louis the Young, surrounded with all the grandees of his court, was there crowned on Christmas-day by the archbishop of Rheims, the metropolitan of Bourges being absent. It was the custom on solemn feasts for the kings of France to receive the crown from the hands of the officiating bishop. Louis VII. told them at that time of the design he had formed of embarking on a crusade to the Holy Land. The monarch imposed that obligation on himself as a penance, because once, when he was angered by an uprising of the people, he gave orders to set fire to one of the churches of Vitry, where three hundred innocent persons, men, women, and children, perished in the flames. These troubles were occasioned by the election of Peter of the Chatre, one of the canons to the archiepiscopal chair of Bourges, and by the impudence of the counsellors of the young prince. The latter, displeased to see the newly elected archbishop take possession of his archiepiscopal throne without having first received his approbation, ordered the chapter of the Cathedral to choose another prelate in his place, without loss of time. Peter of Chatre went to Rome, where he was consecrated by Innocent II. himself. On his return to France the archbishop came to Bourges, where he found the doors of his Cathedral closed against him. Not being able to take possession of his throne, he laid the matter before Count Champagne, who only wanted a pretext to take up arms against his king. Louis often allowed himself to be carried away by his bad

temper, and in a fit of anger he set fire to the Church, and persecuted the rightful archbishop of Bourges. Through the mediation of the great St. Bernard, king Louis was reconciled to Pope Celestine, the successor of Innocent II., and resolved never afterwards to mix up in the election of bishops.

In 1172 the project of rebuilding the Cathedral of Bourges was revived. In 1195 Archbishop Henry de Sully gave the sum of three hundred pounds for the work. At a later date probably the work was begun. They commenced on the sanctuary, and vaults were built under the double naves around the absis, where the architect used all the resources of his talent. At the present day nothing remains of that beautiful work. We are surprised at the sight of the magnificent ornaments and sculptures which are found there, for no expense was spared. The little chapels of the absis repose on the projections of the pillars accompanied with two elegant columns. We can imagine nothing more original or better carried out, but we must confess that enormous sums were lavished on that part of the building and in the underground church, which scarcely appeared above the surface of the earth. In 1220, when the walls were up to the eaves of the second side-walls, the treasury was nearly exhausted, but the zeal of the people did not abate, and the plans were not changed. We suspect that want of funds made the architect hesitate in many places, for the upper parts of that immense building are executed with less care, and perhaps the height of the building is less than the original plans called for.<sup>1</sup>

Phillip Berruyer, the nephew of St. William, the archbishop of Bourges, was buried in the sanctuary of the Cathedral in 1262. The records of the chapter of 1266 and 1283 tell us that they had commenced to devise means to continue the work on the Church. Other writers say that Phillip the Fair gave large sums of money for finishing the ceilings in or about the year 1315. Others say that he only repaired many of the ground arches, which were injured or falling down, after being finished. The liberality of that prince is shown by the parts which remain even to our day. The dedication of the Cathedral took place in 1324. William de Brosse carried out that beautiful ceremony in the midst of general rejoicing. After such long and such painful sacrifices, each was happy in contemplating that noble work, situated on a slight eminence, which is seen from afar along the plains which surround the ancient city as it raises its noble pile amid the regions of the clouds.

The plan of the Church is that of the Roman basilicas, ending in

<sup>1</sup> Dict. Raison. de l'Arch. Fran., L. ii., p. 296.



a semicircular absis without a transept. The length is nearly 430 feet, the height over 131 feet, and the height of the ceilings 113 feet. The interior is divided into five naves of equal length and of an equal height. The distinctive character of this church consists in this, that each nave has its separate roofs, ceilings, vaults, and windows. That produces an extraordinary effect and a lively impression upon all who enter it for the first time. The view is lost amid the triple ranges of vaults, one above the other, and the slender pillars which rise to uphold double arches and mouldings. The structure appears to extend beyond its true limits, and, by an optical delusion, its size increases without measure. That effect, so well calculated, is the principal merit of the Cathedral of Bourges. The master-architect who conceived that plan, was certainly a man of genius, and impressed his mark upon his work. No Gothic structure ever attempted is bolder in its plan, and nothing ever built is more attractive. If all the windows were of stained glass, the effect would have been more striking, but too much light breaks the harmony of the lines and destroys the perspective. When you enter by the western door in the afternoon, when the first shadows of evening dim the outlines of the objects, the sight is grand; the soul is deeply touched, and the delicate sensations of the artist and of the lover of the fine arts are there united with the pious sentiments of the Christian. We must confess that no emotion of the heart of man is sweeter or more soothing than that caused by the study of this grand old Cathedral. The mind conceives at a glance that the sublime art of architecture in raising that Cathedral was to guide the eye of the beholder to Christ dwelling in the tabernacle of the altar.

The façade, flanked by two towers, is remarkable for the rich decorations of the five great doors leading into the five naves, and their numberless statues, bas-reliefs, statuettes, niches, daises, canopies with their pinnacles, in spite of the injuries of time and of the fanaticism of the Huguenots, yet adorn the right and the left of the entrances. We can imagine the beauties which once adorned that Church, when all the sculptures were painted and gilded. At the remembrance of such magnificence, but destroyed by fanatics, we are filled with pain. When we admire the churches of Italy, which show forth such lively traces of the Middle Age in their decorations, mosaics, gildings, many colored marbles, frescoes, stucco-work, historic pavements, how sorrowful we feel when we contemplate the nudity, the coldness and the plainness of the churches of the present day compared with the richness, the grandeur, and the transcendent beauties of these ancient Cathedrals of Europe, which architecture

and sculpture covered with beauty. Colors were in vogue in ancient times and in the Middle Ages, and it is a sign of bad taste that these systems are not carried out any more. We must give up the attempt to describe those multitudes all in marble of statues and of sculptures which remain and have lived through the fanaticism of the French revolution. The image of Jesus Christ occupied the first place, and next to him that of his Mother and of the Apostles. Then come group after group of archangels, angels, martyrs, Popes, bishops, priests, and virgins. Patron saints of the diocese occupy a distinct place; with St. Ursin, the apostle of Berri, and St. William, the reformer of discipline; all appear to bless the people of Bourges, as they look down on the descendants of those whom they sanctified by the Gospel. The history and the legends of France and of the Church are written in the statues and in the sculptures of these vast compositions. Rarely such a field of study opens out before the regards of the lover of the fine arts, because after the disasters of the revolution which swept over Europe everything was destroyed, but there yet remained to us 1680 sculptured figures. If we add to that number the 2541 figures of the painted windows, we have the enormous amount of 4131 figures coming down from the chisel and brush of the artists of the Middle Ages still adorning this Cathedral.

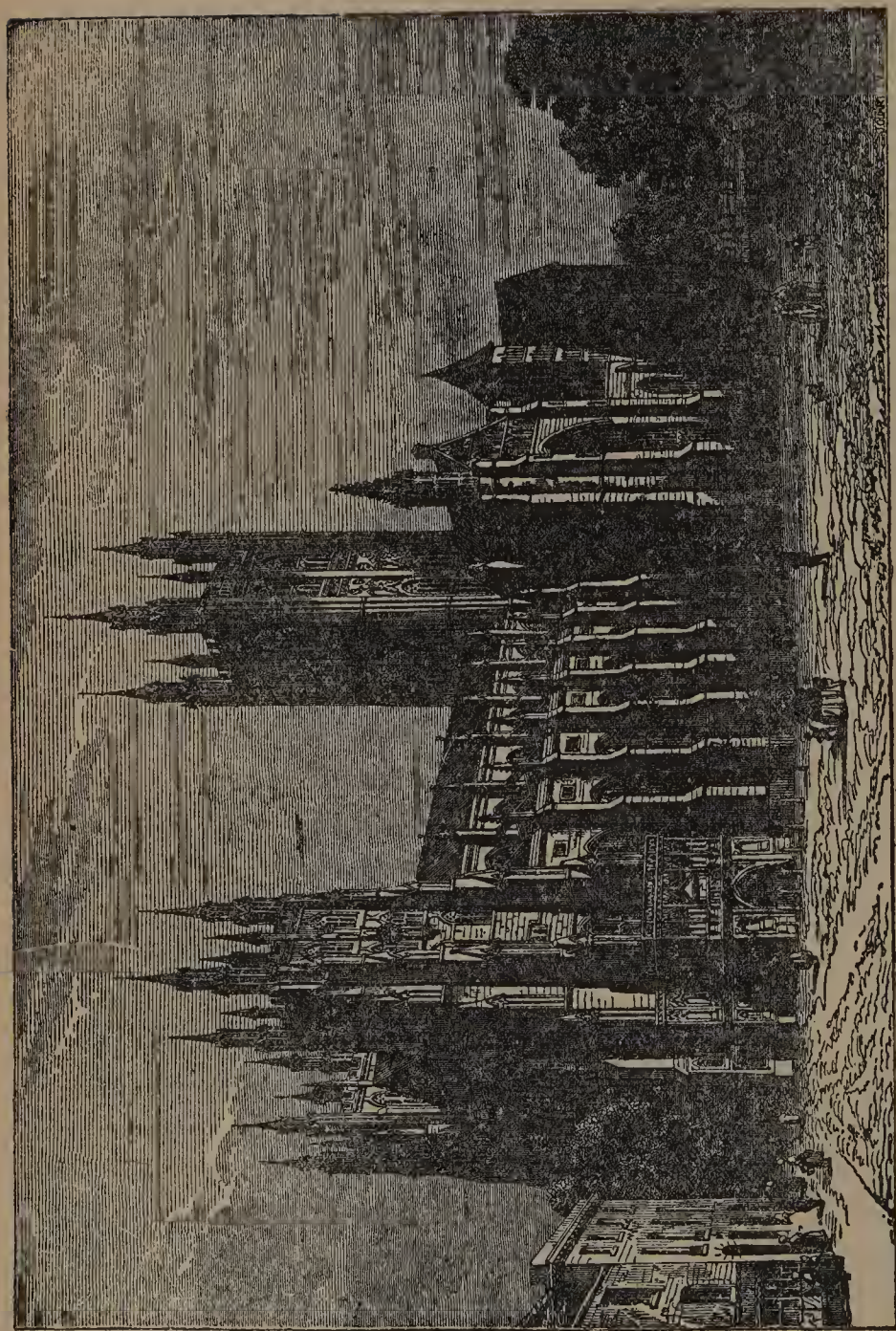
The painted windows of Bourges are more celebrated than the sculptures or the paintings; they are the wonderful work of Arthur Martin and of Charles Cahier. Place them before our eyes and in our hands, a careful examination will show us that these brilliant tableaux were composed not only to please the eye of the beholder, but that a deep knowledge guided the choice and the arrangement of the scenes. The figures of the Old Testament, where the principal mysteries of the redemption were given in types and symbols, the principal scenes of the New Testament, the history of our Lord, of his Apostles, the foundation of the Church, and the preaching of the Gospel, are all given in those works of art, under that striking yet profound symbolism. The work of God for the salvation of man is preached in every carving, in every painting, and in every ornament. Nearly all the painted glass of the Cathedral was paid for by the different corporations of workmen in the city. We see that by the lettering, the windows were placed there by the masons, the butchers, the tanners, the carpenters, the coopers, the furriers, the weavers, the watermen, and the wheelwrights of the city.

The Cathedral of Bourges suffered from a violent fire, which on the 19th of May, 1559, destroyed the carpenter-work of the lower naves. It was shaken by a thunder-clap in 1584, but these

disasters were nothing compared with what happened in 1562. On the 22d of May, Count Montgomery, at the head of a great band of armed Huguenots, entered the city. On the following day they became masters of the cloister of St. Stephen, and went to hear their minister preach from the steps of the Cathedral. Excited by the sermon, they burst into the Cathedral, smashing images and carvings with hammers and sledges. Some of the statues, says a historian, in falling broke the limbs or killed their mutilators. The holy vessels, the gold and silver caskets of the shrines, the ornaments of priceless value were pillaged, broken, or melted into bullion. The relics of the saints were burned, and their cinders thrown to the wind. Not satisfied with sacking the treasury and enriching themselves with the despoils of the walls and with the holy vessels of the sanctuary, the Huguenots conceived the idea of completely destroying the building itself, but happily they did not succeed; the pious people of Bourges came and rescued their noble Cathedral from the hands of the despoilers driven to the highest frenzy against the Church of their forefathers.







THE CATHEDRAL, CANTERBURY.

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PASSING one day through the market of Rome, St. Gregory the Great, then a deacon, was struck by the beauty of the young English slaves exposed for sale. "Are these boys Pagans?" he asked. "What a pity it is," he said with a sigh, "that these children with the beauty of Angels should be under the power of the devil. Rightly they are called Anglese, they have the faces of Angels. They ought to be fellow-heirs with the company in heaven." Immediately filled with a holy zeal for the conversion of the people of Great Britain, he asked Pope Benedict to send a priest for the conversion of those far off Islands, and when told that their king's name was Ella, he said "alleluia should be sung in these lands." With a heart overflowing with piety for these fair-haired slaves, Gregory went at once to the Pope, and asked to be sent to preach the Gospel in the heathen lands from whence these children came. He was then only a deacon, but he received permission, and soon after, when he became a priest, he set forth from the city of Rome with a few monks, and bent his steps towards the Alps, on his mission for the conversion of England. But in a short time a messenger galloped up with orders for his immediate return, as the people of Rome demanded of the Pope that Gregory should be recalled. If we look back to the year 597, we find Rome scarcely declining from its power, and from its greatness. On the Coelian mount, now marked with a crown of plummy pines, rising behind the walls of the vast Coliseum stood the monastery of St. Andrew. There lived St. Gregory. He was the founder of the monastery. Distinguished by his learning, and descending from a noble Roman family, while yet a young man he had retired to a retreat of the monks, on the brow of a hill, in the house which he founded. He was a great man of wonderful learning, tender-hearted, beneficent and kind, but, above all, he loved little children. At Rome we see the marble table where he daily fed twelve beggars. He



reformed the music of the church, which bears his name as the Gregorian Chant.<sup>1</sup>

St. Gregory was elected Pope, and became one of the most remarkable of the long line who sat upon the chair of Peter. As soon as elected, he did not forget his first design for the conversion of England. In 596 he sent St. Augustine, the prior of the monastery of St. Andrew, which he founded on the Cœlian hill, in the house of his ancestors. From that pious retreat of the monks, the view extends over the gigantic ruins of the Coliseum, over the Palatine mount, over the rich and princely houses of Rome, and far beyond to the cloud-capped Sabine hills. That monastery was the home of science, of learning, of regularity, and of all the Christian virtues. It is yet filled with the remembrances of the great Pope. The brilliancy of Gregory, the son of Anicius, shone forth in the Church at that early age, with his triple genius of learning, eloquence and sanctity. There rose the pulpit from which Gregory poured forth those grand and beautiful homilies, there was the modest altar where he offered up the holy Sacrifice of the Mass, there is seen a beautiful fresco representing our Lord himself sitting among the beggars and receiving food from the hands of Gregory.

After having passed through the south of France, the monk St. Augustine and his companions stopped a few days at Tours to see Pelage, the successor of St. Gregory of Tours, for whom he had a letter of introduction. Afterwards he was the guest of King Childebert, whom the Pope called the "greatest of kings." Soon afterwards St. Augustine and his followers safely landed on the shores of England. He was not the great St. Augustine, the bishop of Hippo, who enlightened the world by his wonderful writings, but another Augustine called after him. England was then divided into many little kingdoms, all plunged into the darkness of idolatry. Ethelbert, the king of Kent, favorably received the embassy sent by the Roman Pontiff. He was instructed and soon baptized. From that began a new civilization for England. The sweet moral doctrines of the Gospel softened the harsh violence of their characters. Faith soon brought forth abundant fruit, and soon, among the Catholic peoples of Europe, that heaven-blessed nation was called by the name of the "Island of Saints."

St. Augustine returned to France to be consecrated bishop. Returning to England, he built a Church at Canterbury, which he dedicated to our Lord. Such was the beginning of the illustrious Cathedral, which from that time has been the see of the primate of all

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<sup>1</sup> Stories of the Cathedral Cities of England, pages 2, 3, 4, 5.

the churches of England. The Pope granted many privileges to St. Augustine, the first bishop of Canterbury, and sent him the pallium, the insignia of an archbishop. He gave him power to erect York, London, and other places into dioceses, yet so as to give Canterbury, the first see, a pre-eminence among all the other episcopal churches. Gregory the Great never ceased to show the lively interest he took in the Church of England. In his paternal goodness, he consented to allow the new converts to take their meals in common under the shade of the trees, on the feast of the martyrs and of the other saints, so that by these simple and innocent pleasures they might learn to taste celestial and interior joy.<sup>1</sup>

St. Augustine died on the 26th of May, 604, and was buried in the graveyard of the monastery, which afterwards was called after him. When the Cathedral was finished, his body was exhumed and laid under the north porch, where it rested till 1091, when it was laid in the interior of the Cathedral. To the apostle of England is due the everlasting thanks of all his spiritual children in the faith. The archbishops who succeeded him were celebrated for their virtue, their science, their zeal, their charity and for the good influence they exercised, for so many centuries, on the government of England. The influence which the archbishops of England exercised in the political affairs of Great Britain is glorious, and excited the admiration and the gratitude of the people of their times. Many of them are inscribed in the catalogue of the Saints of the Church.

After long years of prosperity the Cathedral of Canterbury was destroyed by the barbarians. Many times the Danes captured the country around Canterbury, as well as the city itself, and each time they left only smoking ruins as marks of their savage violence. The Church was so injured that the archbishops were once forced to abandon it. The sanctuary was covered with brambles and briars when, in 938, St. Odon, overcoming a thousand obstacles, succeeded in restoring the building. Then the Masses and the holy chants of the Church, for a long time interrupted, were again heard within its holy walls. The successor of that holy archbishop was a prelate of illustrious birth, celebrated for his talents, his virtues, and his piety, who, after his death, was canonized. Such was St. Dunstan. Pope John XII., knowing his merits, appointed him Legate of the Holy See in England, where he rendered great service to the Church and state. He died in 988, and twenty-four years afterwards the Danes again devastated the country. Their ships, with their long sails, cast anchor in the harbor of Sandwich, and the pirates sacked and pillaged

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<sup>1</sup> Greg. Mag. Epist. LIX., ep. 58.

the city of Canterbury. The archbishop, St. Elphege tried to turn away the storm of pillage and of murder, and like the good shepherd he did not hesitate to sacrifice his life for his flock. Alone he went to meet the barbarians, who, with savage massacre, were putting the women and children, the weak and disarmed people, to death. "What glory," he said, "is there in spilling the blood of the innocent?" Like Stephen he was stoned, and the last words from his dying lips were, "O Lord! have pity on the people of your Church."

That unhappy city had great trouble to repair these disasters. The inhabitants who escaped the sword were reduced to the most extreme misery. Of the burnt Church there remained but cracked walls; blackened by smoke. The ruins remained in a sad state, until King Canut ascended the throne in 1017, and succeeded in restoring order throughout the kingdom. The king used all his power to second the efforts of Archbishop Living and of his successor Ethelnoth in building the Church and restoring the Masses and public offices within its sacred walls. The historians tell us that the king, as pious as he was brave, offered the Cathedral of Canterbury precious gifts, among other things a gold crown, which was in existence at the time of the reformation. Towards 1067, a little after the conquest of England by William the Conqueror, the duke of Normandy, the Cathedral of Canterbury was again burned. It was rebuilt on a larger scale and in a new style of architecture by the celebrated archbishop Lanfranc. Promoted to the archiepiscopal see in 1070, Archbishop Lanfranc was a prelate distinguished for his zeal, for his purity of faith, for his ecclesiastical discipline, for his learning, and for the eminent service which he rendered to England, his adopted country. William the Conqueror had such confidence in him that he appointed him governor of England, when he was obliged to go on business to the continent. This archbishop had beforehand studied in the great school of Pavia, in the abbey of Bec, at Avrenches, and at Caen. He refuted the errors of Berengarius while stopping at Tours, where he publicly discussed theological subjects in St. Martin's school, and he was present at the Council of Rome in 1050.

The Catholic truth of the real presence of Christ in the Eucharist was held by the whole Church from the days of its divine founder Christ. Each church and cathedral was a temple built by the faith of the people as a palace and as a residence for our Lord Jesus Christ. Berengarius, in the eleventh century, was the first who ever denied it. He retracted his error in the monastery of St. Come, near Tours, giving lively signs of sorrow, penance, and piety. To his other great qualities, Archbishop Lanfranc joined the talents of writer, historian,



and architect. He composed numerous works, rebuilt the Cathedral, and founded many hospitals. His contemporaries speak in the highest terms of his merits, and posterity confirms their judgment relating to the character of that great man.<sup>1</sup>

In spite of the energy displayed in the work, the building was not finished when Archbishop Lanfranc drew his last breath in 1089. It was continued by the great St. Anselm, who was chosen from the monastery of Bec in 1093, to be consecrated archbishop of Canterbury. Born at Aoste, Piedmont, Anselm was attracted to Normandy on account of its celebrated schools. His virtues and talents were soon noticed. St. Anselm was one of the most celebrated and learned men of his age. He was the first to bring into religious arguments the dialectic precision of the scholastic method, so much abused yet, which in the hands of a prudent master becomes the most perfect way of establishing truth and confounding error. The genius of St. Anselm with Christian philosophy shows how, by the light of revelation, human reason can prove truth. The ascetic books of this holy archbishop are filled with pious truths, and written in an attractive style. They are instructive, edifying, and filled with a sweet eloquence, which excites in us the love of God. Like his predecessor Lanfranc, St. Anselm defended the freedom of the Church, in defending which afterwards St. Thomas of Canterbury was murdered.

The work on the Cathedral carried out during the episcopate of St. Anselm, and which was under the direction of the monk Conrad, excites the astonishment and the admiration of his contemporaries. "Nothing like it," says William of Malmesburg, "is found in England." In 1114, five years after the death of St. Anselm, the Cathedral was consecrated by his successor, Archbishop Raoul, who dedicated it to our Lord. A history of the archbishops of Canterbury,<sup>2</sup> giving a detailed description of the building, shows us that the historian monks were educated in the same school as the architect monks, and that one as well as the other was capable of perceiving and of judging masterpieces of architecture. The writer goes into ecstasies in seeing the magnificence of the sanctuary, and he praises the liberality of King Henry, who gave so much money to build that great temple. "If these treasures," says the king, "have helped to build and to beautify the house of God, blessed be the Lord who inspired me with the thought of giving them, and who has allowed me to aid the prosperity of my holy mother the Church."

While the ceremonies of the dedication were going on, Thomas à Becket was born in London. Evidently the birth of Thomas à Becket

<sup>1</sup> Warton, *Anglia Sacra*.

<sup>2</sup> *His. Anglican. Scriptor.*, T. x.

had a remarkable origin. It was customary in that age for the pious people of Europe to make pilgrimages to the Holy Land. From the city of London, Gilbert Becket in his youth set out for Palestine with his servant Richard. They were captured by Amurath, a pagan chief. After eighteen months' imprisonment, having found favor with his jailor, Gilbert Becket was allowed to wait on his table and tell stories of the far-off land from whence he came, of the faith of Christians of the great Cathedrals of England, and of the worship of the true God and of his Son Jesus Christ.

The beautiful daughter of Amurath listened, and was so fascinated by the young prisoner that she fell in love with him, and offered to become a Christian if he would let her become his wife. Gilbert would not comply, and after a time he and his servant escaped, leaving the disconsolate Pagan maiden in great sorrow and distress. After many trials they returned to England, and one day Richard came to his master with the story that a beautiful Eastern maiden was wandering about the streets of London, clothed in a rich dress, repeating, "Gilbert, London," the only English she knew. She was the jailor's daughter Matilda, who came to seek Gilbert. The latter gave directions to take Matilda to a widow's house near by, while he went to consult the bishop of London and several other prelates, so as to know what to do. They saw the hand of God in the whole matter, and the young lady, after due instruction, was baptized in St. Paul's, and married at length to Gilbert. The fruit of this union, brought about in such a remarkable manner, was Thomas à Becket, afterwards the celebrated archbishop of Canterbury, and the greatest saint and martyr of England. Thomas was sent to the best schools of England, lived many years as a student in different monasteries, and at length went to Paris to complete his studies. On his return, he took part in the affairs of the city of London, where at length he was introduced to Archbishop Theobald. The households of archbishops' palaces, as well as those of barons' castles, were at that time conducted on a scale of great magnificence. Thomas à Becket saw many learned men of his age, and in the archbishop's palace where he lived he advanced rapidly in his studies. The archbishop became interested in him, and sent him for closer study to Bologna. He advanced quickly, and on his return to London he was ordained deacon. When thirty-two years of age he was sent on state matters of importance to Rome, and he was so successful that he induced the Pope to forbid the crowning of Prince Eustace, King Stephen's son, and thus he secured the favor of the empress Matilda and the future king. On the accession of Henry II. to the throne, Thomas à Becket

was loaded with honors. He became lord-chancellor, tutor to the young heir of the throne, and warden of the Tower of London. He was advanced till he became the prime minister of England, whom the king treated as an equal rather than as a subject. For seven years he was primate of England, and his grandeur and prosperity knew no bounds.

In 1160 he was sent to France to negotiate a marriage between the king and Margaret, daughter of the French monarch. The embassy was successful, and his popularity was at its height. Under him the power of the barons was curbed, better judges appointed, trade encouraged, and the foundation of the future greatness of England laid. But Thomas à Becket could stand prosperity, which few men can stand. With the grace of God in his soul, he never forgot that this world is but a preparation for the other, and in the midst of his prosperity, in station second only to the king, at heart and in soul he was a pious and austere monk. In 1160 Theobald, archbishop of Canterbury, died, and Thomas à Becket was raised to the dignity of archbishop of Canterbury. Greatly to the king's displeasure and against his entreaties, he resigned the office of prime minister of England, and devoted himself wholly to the Church. He practised self-denial, living on the coarsest food. He founded hospitals, built pest-houses, gave alms to the poor, so that Thomas came to be known as a living saint. Scarcely two years afterwards his voice was raised against the usurpations commenced by the king and the people against the rights and property of the Church. He asked Henry to restore, but the king and nobles wished to control church property, and to appoint bishops and priests to vacancies, powers belonging only to the Church. Thomas openly taught that it was not for the king or for the government to dictate in matters of absolution, excommunication, and in appointments of clergymen and bishops, which belong alone to the Church.

On the morning of the 18th of October, 1164, after celebrating Mass, arrayed in his pontifical robes and the archiepiscopal cross in his right hand, he went to the palace to humbly ask of the king the freedom which always belonged to the Church, stating that he would not allow the civil government to interfere in the affairs of church discipline. The king left him standing alone in the hall of the palace. After that insult the saintly archbishop returned again to his palace. He then left England for Rome, and was received by the Pope with the highest honors. In 1170 the archbishop and king again met, and Henry promised to restore all the lands belonging to Canterbury, which he had confiscated, give freedom to the Church, and provide



the archbishop with means of returning to England. He broke his pledge, and St. Thomas remained seven years separated from his flock.

After many warnings, but led by the bad designs of the king, he landed at Sandwich, and the people of England flocked to bid him welcome. Canterbury rang with acclamations as he entered the city. Prince Henry, the oldest son of Henry II., had shortly before been crowned king by the archbishop of York. He refused to be reconciled to the archbishop of Canterbury, but carried out the designs of his predecessor on the freedom of the Church.

St. Thomas celebrated the midnight Mass of Christmas, and preached from the text, "On earth peace to men of good will." Speaking of the murder of Archbishop Alphege by the Danes, he prophesied that another archbishop would be murdered in the Cathedral of Canterbury. When St. Thomas returned to England early in December, he carried from the Pope letters of excommunication against the prelates of York, London, and Salisbury. All three left England. An evil tongue whispered into the ear of the king: "While Archbishop Thomas à Becket lives, your majesty will have neither goods nor peace in the kingdom, nor a quiet life." The Plantagenet anger of the king blazed out in a transport of indignation. He uttered the words which sealed the archbishop's fate: "Is there no one that will rid me of this troublesome priest?"

That night three assassins left the king's house, and started to take the life of the saintly archbishop. We will not go into all the details of that shocking tragedy. They entered the Church, where the noble archbishop in pontificals, assisted by the choir of monks in the sanctuary, was singing vespers. The archbishop forbade the doors of the Cathedral to be locked, and the assassins entered. The archbishop refused either to absolve those whom he had excommunicated for their usurpation of the rights of the Church, or to fly for safety. He was killed at the steps of the altar by the assassins sent by the king, his last words being, "Into thy hands I commend my spirit, O Lord; I am willing to die for the name of Jesus and for the defence of the Church." The scalp was torn from the skull, the lifeless body of the archbishop thrown to the pavement of his magnificent Church, where it lay weltering in his gore.

Surrounded by the darkness of that December evening, the murderers took to flight, horrified more with the sacrilege which they had committed than with the murder itself. In the dead of the night, when the monastery was quiet once more, when the gates were shut and calm restored, Osbert, the archbishop's chamberlain, crept into

the Church, in his hand a taper, which cast a flickering light upon the lifeless and bloody form of the martyred archbishop. The monks soon followed, and loud cries of sorrow awoke the silent echoes of the grand building, as the body of the archbishop was gently turned and the face disclosed. All were struck with its beauty. The color was in the cheeks, the holy eyes were closed as if in sleep. Near by lay the axe, the hammer, and a fragment of the sword used by the murderers, while the red crimson blood stained the sanctuary of the Lord. The tears of the monks and of the priests fell thick and fast, while old Robert of Merton told them of the saintly archbishop's penance and self-denial known only to himself. He turned aside the gold and the silver vestments, and showed them the hair-cloth which the martyr wore next to the skin. The next day the body of the archbishop was clothed in all the gilded robes of his sacred office. Decked with the pall, chasuble, dalmatic, tunic, gloves, ring, sandals, alb, amice, erozier, and soutan, it was placed in a marble coffin, which stood in the crypt.

The doors of the Cathedral were locked. The Church was closed. No Masses were offered, for the Church was desecrated by the wicked murder. The pavement was broken up. No bells were rung. The tapestries were taken down, altars were stripped, paintings were covered with vails, all was gloom. The Masses and the Services were conducted in the chapter-house without chanting. Thus things stood till the following year, when the whole Cathedral was again consecrated.<sup>1</sup> When King Henry at Argenton, south of Normandy, heard of the death of the great archbishop, he was sorely afflicted. He shut himself up, and for three days he refused all food but a little milk. Clothed in sackcloth, with ashes on his head, he did penance. Almost broken-hearted by the notorious conduct of his son, distracted by domestic troubles, harassed by an uneasy conscience, King Henry came to Canterbury one day in July, walking barefooted through the street, clad only in a woolen shirt; he moistened the streets of Canterbury with his tears of penance. Pausing a moment at the door of the Cathedral, he knelt in prayer, and then crept to the tomb where his once dear friend, prime minister of state and primate of England, had fallen beneath the murderers' blows. He prostrated himself to the ground, and made his confession. Gilbert Foliot announced to the people the king's sorrow for all the evil he had caused in trying to encroach upon the rights of the Church, and his intention of giving four marks each year, in order that lamps might ever burn before the martyr's tomb. He desired to be scourged by all those present, five

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<sup>1</sup> Stories of the Cathedral cities of England, by Emma Marshall, Canterbury.

strokes from every bishop, abbot, and monk. Then he was left to his lonely meditation in the Cathedral. Resting against a pillar, on the bare ground, his feet sore and unwashed, his body weary with fasting, thus the king of England passed the night in penance.

On the 21st of February, 1173, Pope Alexander III. inscribed the name of Thomas à Becket in the Catalogue of Saints, as St. Thomas of Canterbury, and instituted a feast in his honor. Pilgrimages to the shrine of St. Thomas in the Cathedral of Canterbury were frequent. From the time of his burial, in 1179, Louis VII. of France came there to give a golden cup and a hundred measures of wine for the monastery, after which, like Henry, he passed the night by the archbishop's tomb. There were preserved the vestments of the Saint red with his blood, his hair, his nails and his clothes reminded the people of his saintly life. We have not space to tell you of the great men of history, who came to Canterbury to visit his shrine. The stone on which St. Thomas fell and his skull was fractured, remains unaltered. Long is the line of mighty men and of famous kings, who have visited and prayed before that tomb. Here came the lion-hearted Richard on foot from Sandwich, to give thanks to God for his delivery from prison. Here came King John in state after his accession to the crown. In 1220, here Stephen Langton, the boy-king Henry III., of thirteen summers, headed the solemn procession of the translation of the relics, when the sanctuary had been burned, and when they moved St. Thomas' body to the costly chapel with a watching chamber, which had been erected to receive them.

The streams of pilgrims to the shrine increased each year. From France, from Bohemia, from Italy, and from all the countries of Christendom, they came and landed at Sandwich, or more frequently at London, which Chaucer celebrates in his "Canterbury Tales." In 1420, after the battle of Agincourt, ten thousand persons gathered in Canterbury. The celebrated Erasmus visited the shrine with John Colet as his companion, to revise a characteristic story of his visit to the shrine. In the first flush of youth came the chivalrous Edward Plantagenet prince of Wales, after the battle of Poitiers, with his prisoner King John of France, on the 19th of April, 1357. Again in 1363 he left a memorial of his marriage with Joan, still shown in the crypt of the Cathedral. When he died in France of a fatal disease, his body was brought from Westminster Abbey to the resting-place he had chosen for himself in Canterbury Cathedral, his body was placed high above the altar on the summit of St. Thomas' shrine.



That gorgeous shrine standing on its colored pavement is now no more.

At the Reformation Henry VIII. laid his rapacious grasp on treasures of every kind. On Whit-sunday we find him at Canterbury with the Emperor Charles V., Cardinal Wolsey, and many great nobles in his train. That was in 1520. Soon the royal command for the destruction of shrines was issued and spread through the length and breadth of the British Isles. In the great city of Canterbury goldsmiths picked out the costly jewels from the shrine of Thomas à Becket, the iron chests containing his bones was broken open and the relics destroyed. The skull of the Saint was burned to ashes, and the jewels and gold carried off in two strong coffers on the shoulders of seven or eight men. Twenty-six carts were loaded with the gold, silver, precious stones and costly offerings made by so many generations at the shrine of St. Thomas. The jewels went to the royal stores, and one historian says that Henry wore the glory of the tomb on his thumb, a brilliant ruby ring, presented by the French king, when he did penance at the shrine of the tomb of Henry II.

Many tombs are still seen in Canterbury Cathedral. There is the tomb of the hero of Crécy and of Poitiers. He lies in effigy as a general in full armor, his head resting on his helmet, his feet are decked with the likeness of the spurs he wore at Crécy, and faint traces of the gilding are seen on the armor, which in old times made the figure shine like burnished gold. On the canopy is a painted representation of the Trinity, and around the tomb are ostrich feathers, dear to English eyes and hearts as the badge of the Prince of Wales. Around the stonework of the tomb is carved the inscription composed by the Black Prince and the old Norman French. The tombs in Canterbury Cathedral are full of interest. There lies Stephen Langton, author of the Magna Charta; Archbishop Peckham, who lived in the reign of Henry I.; close to the spot where that king was married are the monuments of Sudbury, who was beheaded in the time of Henry II., of Warham, the friend of Erasmus, with many others, but space does not permit their names.<sup>1</sup>

In 1174, the sanctuary, the chapels and the transept were burned. The part back of the altar was rebuilt from 1175 to 1180 under the direction of William of Sens and of another architect, whose name and birth are unknown. At that time in France, architecture took a remarkable change, and that style was introduced into England at the end of the twelfth century. In the same way the beautiful

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<sup>1</sup> Stories of the Cathedral Cities of England.

Romo-Byzantine was introduced into England by the Normans in the middle of the preceding century under the reign of John Sans Terre, a prince impious, cruel, and a debauchee. Terrible miseries afflicted England after a doubtful election, when two candidates received an equal number of votes to the archiepiscopal see of Canterbury. Pope Innocent III. decided, by nominating Cardinal Langton of England. He was of distinguished merit, and the king was very much displeased on hearing the news of that promotion, in which he had not been asked to take a part. His wrath fell at first on the monks of Canterbury, whom he drove from the monastery attached to the Cathedral. He threatened even the Pope himself, but a warning from Rome, that all Masses and ecclesiastical acts would be forbidden in the whole kingdom, followed by excommunication itself, raised a popular outcry against the king, which forced him to submit. These troubles prevented the continuation of the work on the Church.

The building of the chapel of the Holy Trinity and of the circular chapel, called to-day Becket's Crown, took all the resources which could be obtained. In these unhappy circumstances, on the 7th of July, 1220, the relics of St. Thomas were placed in the triumphal chapel, called Becket's Crown, on account of the beauty of its architecture. That ceremony took place in presence of Henry III., of Pandolphus, legate of the holy see, of Cardinal Langton, archbishop of Canterbury, of the archbishop of Rheims, and of a great number of bishops and clergymen. Twenty years later the archdiocese of Canterbury saw another of its bishops raised to the rank of the Saints. He was St. Edmond. Born at Abington; he received from Mabile, his mother, a Christian training. He was educated in the university of Paris, and elected archbishop of Canterbury and primate of England in 1234. St. Edmond refused the dignity because of his humility, and with much pain at last he received episcopal consecration. Like his predecessors he was devoted to the liberty of the Church, which was many times invaded by the government. At length, crushed with sorrow, he retired into exile and died in the abbey of Pontigny, where his body reposes.

Archbishop Peckham then with zeal beautified his Church; to him and to the primate Estry we are indebted for the altar railing, a masterpiece of taste, beauty and patience. That beautiful work was done towards the end of the thirteenth century. It is an honor to English sculpture. Chancellor Reynolds in 1313 added many accessory buildings to the Cathedral which was then of noble proportions, but Archbishop Sudbury, in 1376, built the nave in the Gothic style,

which overlooks all the other parts of the building, and gave the whole Church that character of unity, without which no work of art is complete. The work was worthy of his great and daring genius. He began his labors with ardor and encouraged the workmen by all means in his power, when unfortunately he was killed, a victim of one of those riots which disgraced the reign of Richard II. The work was confided to worthy hands, and beautiful buildings of fine style and vast size immortalized the name of Courtenay of Arundel, and of Chicheley, in the history of the noble Cathedral of Canterbury.

In 1430, the southern tower of the great façade was finished. Prior Molash placed in it the beautiful bell called Dunstan, from which the name of the tower is derived. On the other side rose the Arundel tower, which once having fallen down suddenly was recently rebuilt. A little afterwards the chapel of the Blessed Virgin, not far from the southern transept, was built and adorned with great magnificence. The piety of the people of Canterbury agreed in that respect with the most ancient traditions relating to the Blessed Virgin, and they laid out vast sums and labors on that chapel. The sanctuary is regarded as the pearl of the Gothic style in England, on account of the purity of taste which is seen in the choice of its decorations. The central tower, as seen in the picture, is an imposing sight with its four high corner towers. It is the work of Cardinal Morton, archbishop of Canterbury, a prelate of great talents, who added to his love of the arts a knowledge of architecture. At that time the Cathedral was of immense proportions—a double transept, the charming Crown of St. Thomas, the chapels of the Holy Trinity and of the Blessed Virgin, elegant arches, vaulted ceilings, a forest of columns, stained glass windows, sanctuary railings, and a thousand varied ornaments added to its beauty. A treasury filled with vessels of gold and of silver, reliquaries sparkling with precious stones, stands of precious metals, and numberless works of art, the gifts of bishops, of kings, of princes, of nobles and of the people, made Canterbury Cathedral the metropolitan Church of all England. Strangers admire the wondrous gifts which each age placed there, living witnesses of the ancient Catholic faith of England. Crowds of pious pilgrims mixing with the people of the city came to pray to God, or invoke the intercession of the holy pontiffs whose bodies rested there.

In the crypt and in the Church itself numberless tombs, more or less beautifully sculptured, awaken the remembrance of glorious actions, recall the thought of powerful personages, make the visitor



meditate on the nothingness of the grandeurs of life and of the vanity of worldly pomps. On certain tombs you read fastidious inscriptions, on others a simple invitation to pray for the repose of the dead, like "Pray God for the soul of Johanna Burmashe, the wife of Mohun."

Everything in that vast Church of Christ bears the imprint of ages of faith, exhales a perfume of tender devotion, raises the soul of man towards heaven. But soon these holy walls and vaulted ceilings re-echoed the cry of reform, and when the furies of the reformation swept over England, altars were overturned; the bones of the dead were torn from the tombs; the holy books were burned; the graves of bishops, of virgins and of priests violated; the images of Christ, of the Apostles and of the Saints trampled under foot; the vestments of bishops and of priests were stolen; the holy vessels were melted, and to add to the sacrilegious robbery of the Church, the great Cathedral of Canterbury was changed into a barrack for soldiers. That sacrilegious crime was committed in 1643, by Richard Culmer.

Entering to-day into the Canterbury Cathedral, you are struck with its extent, its size and the regularity of its outlines. Its two transepts and the nave are in the form of an archiepiscopal cross. The Cathedral is 574 feet long, width of the nave 72 feet, the greater transept 159 feet, and the central tower is 205 feet high. The crypts which extend under the entire building are the finest in England, 230 feet long and 83 feet wide, some of the largest ever built. The interior of the eastern part of Becket's Crown had been but recently finished, when the Cathedral was partly destroyed by fire in 1872.<sup>1</sup> Formerly in the crypt under the main altar of the Cathedral was a chapel dedicated to the Blessed Virgin, which was very richly decorated. What a contrast there is seen in it now, with what it was formerly. You see still the ornaments of the vault, the armorial bearings of Henry VI. and of many of its benefactors. The sledge of the modern image-breakers during the reformation destroyed all the rest.

The exterior of the building is not less imposing than the interior. The façade, with its two high towers, produces a picturesque effect, but nothing equals the view from the flank of the edifice. The beautiful lines of architecture, the large windows adorned with stone tracery; the bold flying buttresses surmounted with towers; the jutting out of the double transept; the great central tower, the Crown of Becket; the battlements, crowning the top of the towers,

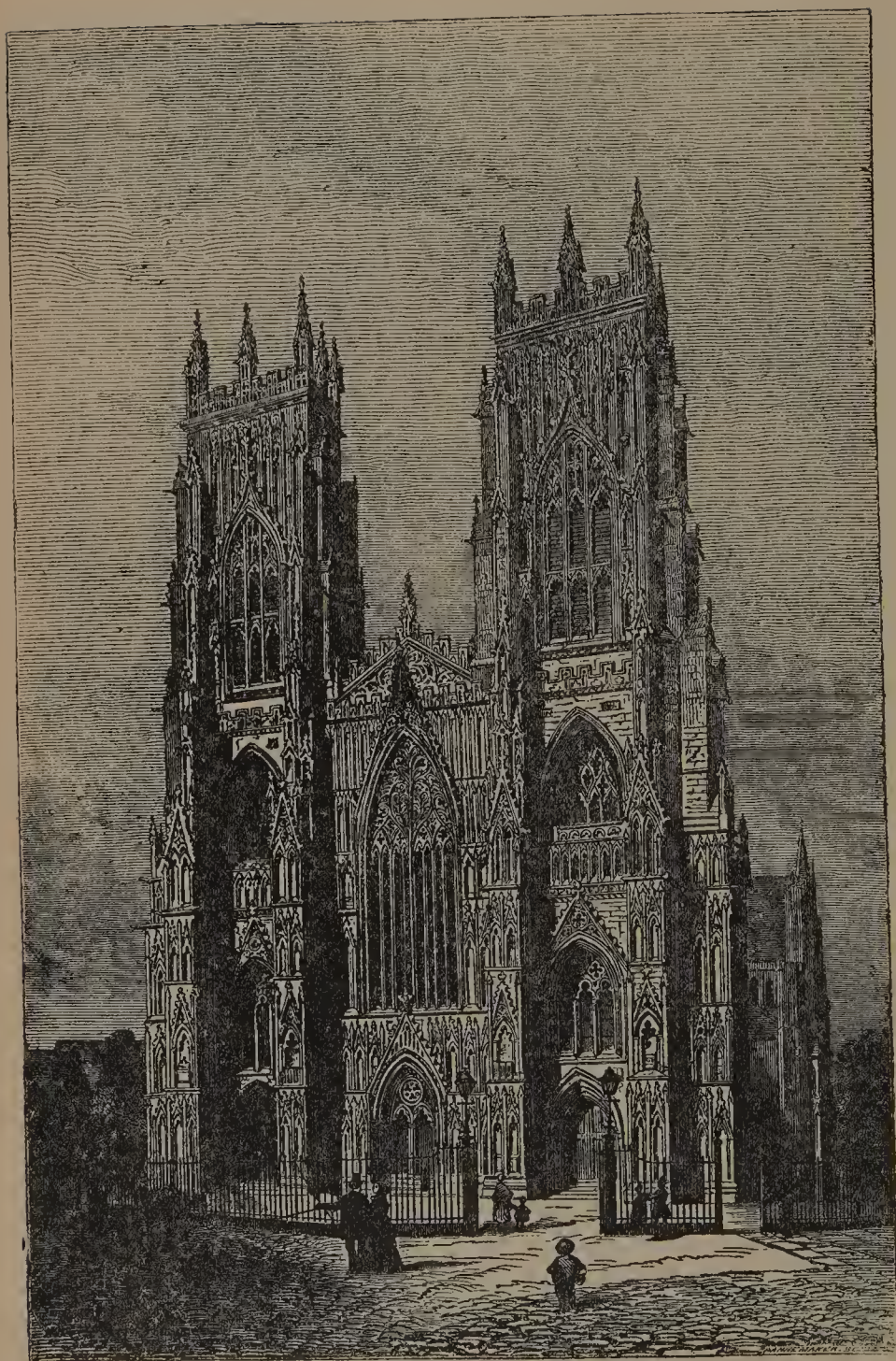
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<sup>1</sup> Am. Cycl., Art. Cathedral.

all give that noble building a character worthy of its place as the ancient see of the primate of England.

The Cathedral of Canterbury, situated in the northeast of the city, was formerly surrounded by a wall, of which we see still the remains, and which was the work of Lanfranc. It surrounded the Cathedral, the archiepiscopal palace, and the monastery. Does it not look like the ancient rampart of the liberties of the Catholic Church in England? From under the shadows of that wall brave bishops fought for the rights of the Church and made kings keep their oaths of coronation, and brave and noble churchmen prevented the civil power from repressing the conscience of the people, and from destroying the spiritual power of the Church established by God himself. When, in the name of religious liberty, at the reformation, the fanatics drove the monks from their convent, and when Cranmer by the power of the civil government forced himself into the archiepiscopal see of Augustine, of Thomas, of Edmond, and of Dunstan, there were no more liberties for the Church. Then the English Church, once so bright and fair, so glorious in Saints, fell into schism and heresy. It became a tool of the government. Now Canterbury Cathedral, once filled with devoted Christians, scarcely gathers a hundred people to hear the voice of the bishop, established by the civil government, the tool of the ruler of England.



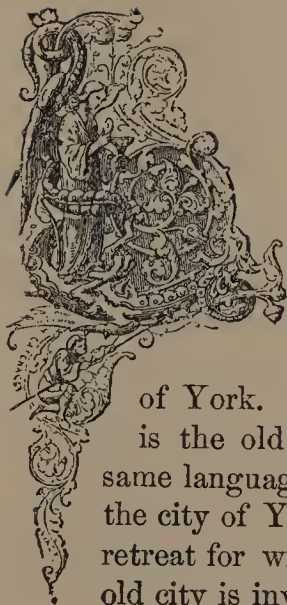


YORK MINSTER.



# THE CATHEDRAL,

## YORK.



LONG before St. Augustine was sent by Pope Gregory to convert the English nation, a Pagan temple stood on the site of the Cathedral of York. The Latin name of York is Eboracum. Eber is the old Saxon word for wild bear, and Wic in the same language means refuge, or retreat, so that where now the city of York stands, was in the times of the Romans a retreat for wild bears, whence its name. The origin of the old city is involved in obscurity. The Romans under Cæsar never penetrated as far as York, but after his time it became one of the principal Roman stations in England. It was the barracks of the sixth legion from the time of the first landing of the Romans in the reign of the Emperor Hadrian, and from the time of Severus it was the residence of the Roman emperors, when they visited their British possessions, and history tells us that the Emperor Constantine resided for a time in York.

Among the forty companions of St. Augustine sent by Gregory the Great to convert England, was Paulinus, afterwards the first bishop of York, which was chosen by St. Augustine to be the second metropolitan see after Canterbury. At this time Edwin was the king of Northumbria. He was a Pagan, married to a Catholic princess Ethelburga. Through the influence of his Catholic wife, Paulinus received from him free liberty to preach the Gospel in Northumbria. When the holy bishop once, in the presence of the king and of the whole court, knelt to ask the blessing of God on the kingdom of Northumbria, his example touched the king's heart, so that he allowed his little daughter, but a few days old, to be baptized into the Christian Church. What a thrill of joy and of hope for the future beat in the mother's breast as she saw the ceremonies of baptism and the sign of the cross marked on the forehead of her little girl, and her soul washed in the waters of baptism !

Soon, Edwin after his victory over the king of Wessex, under the teachings of Paulinus with Coifi, the heathen priest and many of the

nobles in 627, were baptized in the humble wooden Church dedicated to St. Peter. Soon after the converted king laid the foundation of a noble stone church, on the site of which now stands the present Cathedral of York. Some time elapsed, and Pope Honorius sent the pallium to bishop Paulinus, and raised the diocese of York to the dignity of an archdiocese, on condition of being subject to the metropolitan see of Canterbury. New converts to the faith flocked to the priests from all parts of Northumbria, and one day, it is said, ten thousand persons were baptized in the river Swale. Prosperity reigned till Cadwallar, the Welsh king, and Penda, king of Mercia, both Pagans, invaded Edwin's dominions and conquered his army. Edwin himself fell in battle, and the queen and her child with Paulinus and his followers escaped to Kent, where, as Rochester needed a pastor, Paulinus settled and held that see till October 644, when he died and was buried in the Cathedral of that city.

For more than twenty years after his death, the archbishopric of York remained vacant. The Church fell into ruins; Pagan persecutions prevailed, and not till the reign of the Christian king Egfrid was an archbishop appointed in the person of the celebrated Wilfrid to fill the see. He was sent to the bishop of Paris for consecration.<sup>1</sup> But brighter days came after these troublesome times. Oswald, Edwin's successor, wishing to surpass him in magnificence, built of stone the beautiful Cathedral of York, which before was of wood. The building had a great reputation, and without doubt it merited that praise.

In the twelfth century, by a singular favor of providence, Northumberland became a nursery of missionaries and of apostolic men. History tells us of the zeal and of the works of St. Wilfrid, the archbishop of York; of St. Willibrord, and of Willehad. When fourteen years of age he was placed in the celebrated monastery of Lindisfarne to complete his education, and in 649, St. Benedict Bishop sent him to Rome. There Wilfrid was filled with a new ardor for the glory of God and the salvation of souls. Near the tombs of the holy Apostles SS. Peter and Paul, in that land reddened with the blood of the martyrs, he burned with zeal for souls. On his return to England he was elected archbishop of York, in the place of archbishop Tudda, who died of the pest in 664. His episcopate was very stormy. Egfrid, the king of Northumbria, invaded the rights of the Church, and attempted to depose St. Wilfrid. The latter made two journeys to Rome to lay the matter before the Pope and preserve the rights of the Church. He feared neither the anger of

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<sup>1</sup> Stories of the Cathedral Cities of England, by Emma Marshall, York.

the king or the horrors of exile in defence of his ecclesiastical rights. At length his courage overcame all obstacles and justice was given him. He resigned his see in favor of St. John Beverly, and died at the age of seventy-five years.

The choice was a happy one. St. John was an example of all episcopal virtues. He joined extreme simplicity to great monastic austerity. The Church of York now shone forth with the greatest splendor. The sanctity, the holiness, and the learning of her bishops appeared to be as it were hereditary. In resigning the episcopacy and entering the monastery of Beverly in 712, St. John named as his successor St. Wilfrid. The latter showed himself worthy the traditions of his predecessors, and shed new lustre on the Church of York. He carried on considerable work on his Cathedral, but in 741 the building was burned. Scarcely was it restored again, when it was destroyed by a ferocious band of Danes, who devastated England and ruined the city of York.

In the midst of these calamities, which desolated his country, St. Oswald ascended the archiepiscopal throne of York. Before his election he was bishop of Worcester, and St. Dunstan, archbishop of Canterbury, asked him to govern these two dioceses at the same time. St. Oswald continually traveled over the large country confided to his jurisdiction, preaching with zeal, exterminating abuses, and by his works bringing forth everywhere all Christian virtues. His charity was prodigious. Each day he fed twelve beggars, on whom he waited himself. He joined humility to his holy liberality. In 992 he drew his last breath in the monastery which he had founded at Worcester. Afterwards his body was carried to York, where his feast is celebrated on the 24th of February.

After the conquest of England by the Normans, Thomas, a canon of Bayeux and King William's chaplain as well as brother of Sampson, bishop of Rochester, became the archbishop of York. He ruled the archdiocese from the month of August in 1070 till his death on the 18th of November, 1100. Like many bishops of that time, Thomas possessed large estates coming from his relatives. He ranks among the principal benefactors of York Cathedral. As soon as he was installed archbishop, he began to reconstruct the Cathedral on a vast scale and in a style of architecture richer than any of the Anglo-Saxon churches. The new bishop neglected nothing for the accomplishment of his designs, and we are convinced of that by the sight of the remains of the Church, which has come down to us through so many generations. That work was grand and noble, but his beautiful Church was of short duration, for in 1137 it was burned



in a fire which also destroyed St. Mary's Monastery. That misfortune filled all with sorrow, and the circumstances of the times were so unfavorable that the idea of rebuilding was abandoned for more than thirty years. Covered with ashes and the remains of the fire, it was a sad spectacle for those who remembered the ancient prosperity of that illustrious metropolitan Church.

Finally in 1171 Archbishop Roger began to rebuild it, working with ardor and perseverance. His zeal was repaid, and before he closed his eyes in death the sanctuary was entirely finished. As soon as it was completed, Hubert, the archbishop of Canterbury, Primate of all England, and Legate of the Holy See, presided in the Council held in the Cathedral of York in 1195. The assembly drew up many resolutions relating to ecclesiastical discipline. They proclaimed these laws in twelve canons, where they show forth their belief in the real presence of Christ in the Eucharist, and regulated many points regarding the celebration of Mass and the communion of the people.<sup>1</sup>

Walter Grez, known by the ecclesiastical constitutions which he published at different times, in 1227 began the rebuilding of the southern transept. After his death, in 1255 he was buried there. You still see his tomb and his statue. According to ancient Catholic customs he is there represented clothed in his pontifical robes. That tomb is considered one of the most curious works of the thirteenth century. Historians suppose that the same bishop built the hall for the chapter to meet in. It is one of the most elegant and beautiful structures of its kind. The northern transept was raised in 1260 by John the Roman, treasurer of the Church, during the reign of Henry III. His son, elected to be archbishop of York in 1285, laid the foundation of the nave on the 7th of April, 1291, but that vast undertaking, in spite of the liberality of the people, went on slowly. It was only finished during the episcopate of William Melton, treasurer and chancellor of England.

If the work was carried on slowly, nevertheless it bears evident signs of a strong genius and of a bold conception. Desiring to aid that beautiful work, or animated by a noble emulation, Robert of Vavasour gave the free use of the marble quarries near Tadeaster, and Robert Percy gave the forest of Bolton. But new sacrifices were necessary to finish the building and impress on it the character of perfection which we admire so much to-day. John Thorsby laid the foundations of the present sanctuary on the 29th of July, 1361. An archdeacon Skirlaw gave generously towards the work of con-

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<sup>1</sup> Lat. Concil. ad an. 1195, T. xi.

struction. The Gothic architecture there stands forth with a richness which it never acquired in the preceding centuries. Thus that sanctuary rises with an extraordinary magnificence. The ornaments were increased according to various and original designs. Nothing equals in elegance the great window opening in the eastern wall. That window, says the celebrated W. Pugin, is certainly the most beautiful in the world ever built in that style of architecture.<sup>1</sup> The mullions there disposed with symmetry form in stone two rows of the lightness and the delicacy of rich lace work. The beautiful sight is completed by the stained glass windows, done in 1405 by John Thornton of Coventry.<sup>2</sup>

The window of the principal façade may be compared to the one we have described. It is the work of John Birmingham, treasurer of the Cathedral of York, who had charge of all the work on that façade. According to some writers, that work is without rival in England; only the frontispiece of the Cathedral of Rheims in France presents the same abundance of ornaments. At Notre Dame of Rheims we admire the number, and the perfection and the execution of the statues. The art of engraving statuary appears there to exhaust all its resources, and leaves to posterity wonderful examples realized and difficulties overcome. At the Cathedral of York the decorations offer another character especially of foliage, of flowers, of fine carved mouldings and architectural lines beautifully combined. The French monument is distinguished for the boldness of thought, while the English shows patience and dexterity.

While Archbishop Thorsby had charge of the building of the sanctuary of the Cathedral, and while the central tower was being built at the expense of Skirlaw, the metropolitan authority, in 1367, called a Council, which gathered at Thorp, near York, where there was a large archiepiscopal palace. There many questions of discipline were regulated, and the bishops of the province at that time, as at many others, used the liberty of the Catholic Church regarding rights which belong to the episcopal office. A hundred years passed, and in 1466 George Nevil, in the midst of a provincial Council held in the Cathedral of York, laid down many rules worthy of these great ages of faith. The Church in England, under the obedience of the sovereign Pontiff in Rome, exercised a powerful influence on the English nation, which belong to it by divine right in religious affairs.

Great Britain was then the prey of internal convulsions. In civil wars her purest blood was shed. The victories of opposing parties were but the signs of new cruelties and the sources of new

<sup>1</sup> Specimens of Goth. Architect., Vol. I., p. 23.

<sup>2</sup> Drake, Hist. of York.

hatred. The Cathedral of York, towards the middle of the fifteenth century, often re-echoed the fanatic cries of victorious soldiers, who celebrated the triumph of assassins and of usurpers. On the 8th of September, 1483, Richard III., whom history will always reproach with the crime of the murder of Edward's children, was crowned in the Cathedral of York for the second time, with the queen his spouse. But the crown tottered on his brow. Puffed up with pride for having ascended to the throne over the dead bodies of weak children, the true heirs of England's throne, Richard held a great feast, and at that solemn time he delivered himself up to the greatest follies. The coronation was celebrated by noisy tournaments, and with feasts which ended in drunkenness. Believing his power established, Richard sought an alliance with France, but Louis XI. refused to see the English ambassadors, saying that he would not consent to form an alliance with a prince reddened with the blood of his nephews. Louis XI., king of France, died soon after, and in the following year the usurper at the battle of Bosworth lost his crown and his life.

Henry VII., now victorious, began the dynasty of the Tudor family. Richard III., the last of the Plantagenets, perished as a victim of his ambition. With him ended the war of the two roses, which had drawn from England the flower of her nobility, and filled the grave with more than a hundred thousand of the flower of England's soldiers. Under his short reign the English ceased to use the French or Latin languages in their public affairs.

After wars which were not without glory, Henry VII. left his son in peaceful possession of the throne. A prince never received the sceptre of a great kingdom under better auspices than Henry VIII., but, alas, the latter part of his reign was not like the first. The English monarch chose as his favorite prime minister Thomas Wolsey, who became successively bishop of Lincoln, archbishop of York, grand chancellor of England, and Cardinal, with the title of Legate of the Holy See. Cardinal Wolsey responded well to the desires of his master, and he steered well the political destinies of England through a thousand difficulties. His character has been judged differently by historians. He was a man of great genius, but the surroundings in which he lived led him into more than one fault. What posterity forgives him for the least, was his weakness for the king, who put away his wife, Queen Catharine of Aragon, with whom he lived twenty-two years after their marriage, to take to himself the famous Anna Boleyn. Queen Catharine appealed to the Pope, who always upholds the rights of the oppressed and protects



the weak against the strong. The Pope excommunicated Henry VIII., whom he branded with adultery. The Church never gave a divorce, because it is not her intention to break the marriage ties, "for those whom God hath joined no man can put asunder."

Henry VIII. would not obey the Pope. He ended by taking four other wives. Afterwards he used all his power as king to excite his subjects to hatred of the Pope and of the religion of their forefathers. He used every one he could as a tool and all his influence to poison the minds of the English people against the Church founded by our Lord. An adulterer, a murderer of his wives, the despoiler of shrines, the persecutor of bishops and of priests, by his power as king he tore England from the bosom of the Church, and plunged her in the errors and the schisms in which she is to-day. The Cardinal-bishop of York was the first victim of the hatred of Anna Boleyn. That designing woman knew that Cardinal Wolsey was not favorable to her projects of usurping the place of Queen Catharine, and she succeeded in causing the king to disgrace the Cardinal, his prime minister. The last days of Cardinal Wolsey were filled with bitterness. Dragged from his archiepiscopal palace at York, charged with the crime of treason to the king, taken ignominiously to London, the sickness which he had contracted forced him to stop at Leicester monastery, where he died on the 29th of November, 1530, at the age of sixty years. Some months beforehand he made a retreat with the monks of the charter-house of Richmond, where he gave marks of sincere sorrow and penance. Among his last words are the following: "Alas! if I had served the King of heaven with the same fidelity that I have served the king my master on earth, he would not abandon me thus in my old age."

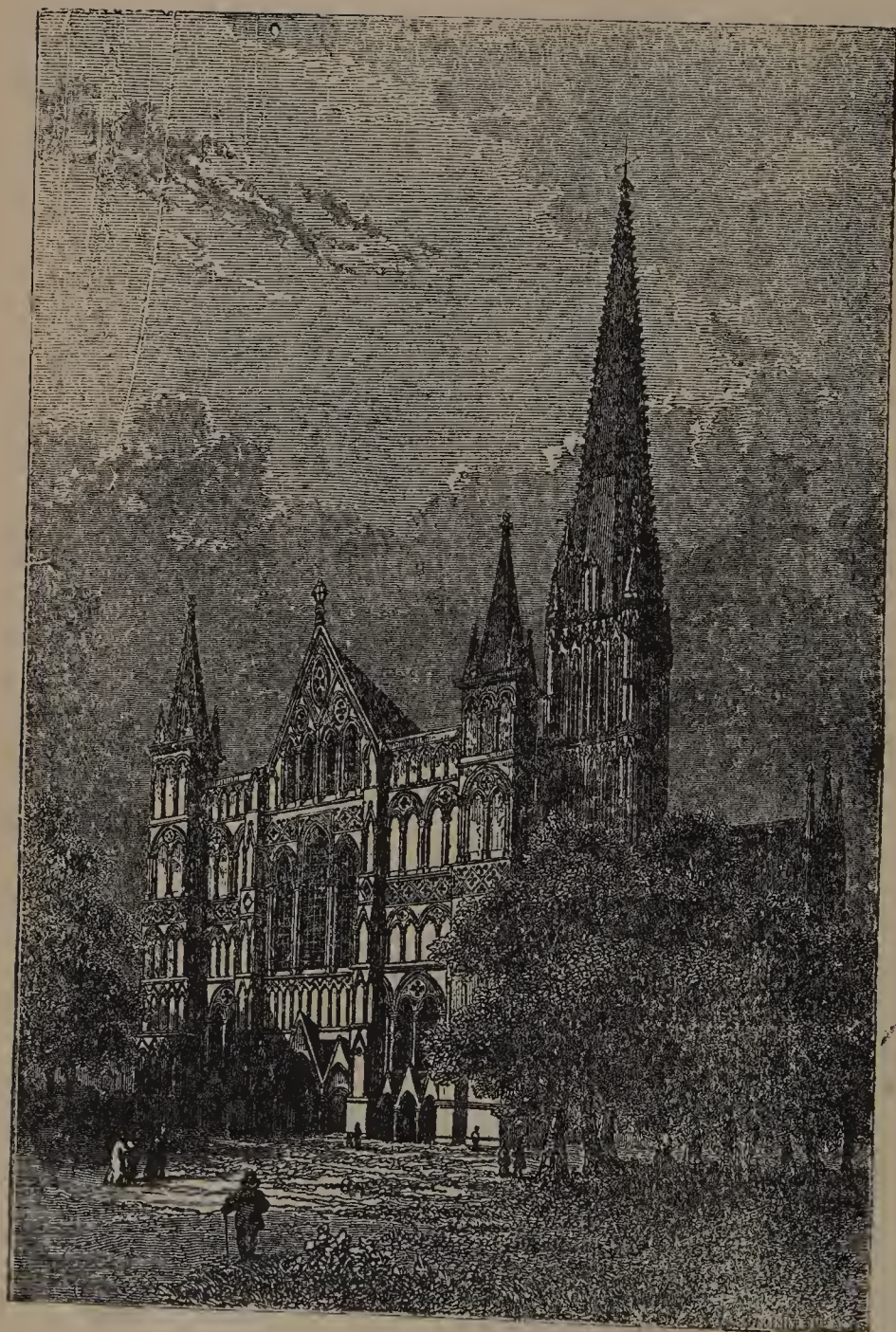
Henry VIII. despised the sentence of Pope Clement VII., and from that moment his life was one continual series of cruelty and crimes. After having put away two queens, after having condemned two of them to death, after having murdered two cardinals, twenty-one bishops, more than a hundred canons and professors, thirteen abbots, five hundred priests and monks, forty-one dukes, marquises, counts, and other personages of the nobility, more than three hundred gentlemen of the middle ranks, a hundred and ten noble ladies, and crowds of people of every station in life, Henry VIII., crushed by premature infirmities, buried as it were in gluttony and lust, which deadened all his faculties, died on the 28th or 29th of January, 1547, at fifty-seven years of age. The last years of his life, says a writer, were horrified by the thought of the grave, where his pleasures, his sorrows, his religion, his glories, his good faith, and his

humanity were to be buried forever. In his last sickness he was tormented by evil visions, and the last words he spoke were: "All is lost."

From the unhappy epoch of the reformation, when England separated from the Catholic Church, York Cathedral, like the other religious buildings of Great Britain, was stripped of its ancient ornaments, and appears cold and desolate, without warmth. A few old tombs, which the common people pass unheeded, but sought by the lovers of antiquity, speak yet of the past glories of the Cathedral of Paulinus, of Wilfrid, and of Oswald. In spite of the coldness and the silence which now reign amid these ancient pillars and vaulted roofs, the sculptured stones still speak eloquently of the grandeur and of the fruitfulness and of the genius of Christianity, which presided at the creation and at the building of one of the wonders of church architecture in England. We would to God that we could write otherwise of English Cathedrals and of the ravages of the reformation, but we know that, as a true historian, we must tell the truth fearlessly and without prejudice.







CATHEDRAL OF SALISBURY.



# THE CATHEDRAL, SALISBURY.

LONG after the building of the other celebrated Churches of England, the foundations of the Cathedral of Salisbury were laid. Raised in the middle of the thirteenth century, during that brilliant epoch when, under the reign of Henry III., the Gothic style was loved, it is distinguished by its regularity of plan, unity of style, simplicity of ornaments, lightness of structure, elegance of details, and the harmony which reigns everywhere. Time has touched it with his relentless fingers, giving the stones a dark color, and disfigured some of the light sculptures. Revolutions have swept through its sacred aisles at many times. The reformation destroyed its sculptures, ruined its paintings, broke its stained glass windows, overturned its historical altars, violated the golden caskets of its ancient tombs enriched with precious stones, trampled under foot the relics of the Saints, and ground to pieces the ancient types and symbols of the faith of the Apostles. Towards the end of the last century ignorance and uncultivated bigotry, the greatest enemies of good taste, showed at Salisbury as well as elsewhere its tyranny and its fanaticism. In spite of these outrages, the great Cathedral of Notre Dame of Salisbury preserves its ancient dignity of style, its noble character, and its beauties of structure, to which age gives a particular charm.

The tourist who visits Europe will often find these great churches dedicated to the Virgin possessing an everlasting freshness and a touching grace, which resembles the traits of her to whom they are dedicated. The coldness of the reformation of the sixteenth century was filled with prejudice against the honors which all ages, dating back to the time of Christ, have given to His Mother. The reformation could not entirely take away from this grand temple dedicated to her that sweetness, that beauty, and that noble perfume which are felt in Notre Dame of Chartres, in Notre Dame of Rheims, in St. Mary Major at Rome, in St. Mary of the Flowers at Florence, in St. Mary of Grace at Pavia, and in all the sanctuaries called after



her by so many different poetical names, and dedicated to her, the Mother of our Lord.

An English writer, bursting forth in all his enthusiasm, says that among the monuments built in the past ages in Great Britain, the Cathedral of Salisbury should hold the same place as the Parthenon among the Greeks. It is easy to prove the justice of that comparison we have drawn, for it assumes in a few words the universal sentiments of the lovers of antiquity.

The first Cathedral was built at Sherbourne, in Dorsetshire, at the time when the large territory of Salisbury, of Bristol, of Wells, and of Exeter, were subject to the jurisdiction of one bishop. It is generally believed that the foundation was laid in 705. England was then the prey of continual civil wars and of internal disorders, the story of all of which is found in the pages of history, but nothing has ever been written which could produce a more frightful tableau than England at that time divided into many little kingdoms, torn as a prey which each ruler claimed. These kingdoms continually changed masters. The seven Anglo-Saxon kingdoms were known above all by their wars, their assassinations, their poisonings, their frauds, and their perfidious actions, which wiped out whole families of kings. During the troubled times in all kingdoms, numberless monasteries were founded, the cloister alone promising peace and security, but often the horrors of war were heard even within sanctuaries and aisles consecrated to prayer, even in the obscure retreats where virgins consecrated to the Lord, buried themselves from the dangers of the world.

After the death of Ethelwald, the third bishop of Sherbourne, in 590, the diocese was divided in the days of Plegmond, archbishop of Canterbury, and during the reign of Edward the Elder, son and successor of Alfred the Great. This prince, pious, learned, brave and prudent, was the real founder of the greatness of his kingdom. Not alone was he able to establish order by force of arms, but he knew how to make all respect the laws. He compiled himself a code of laws well adapted to the customs of his subjects, to the needs of his time. He also codified many wise statutes and edicts of his predecessors. A king never did more for his people. So as to revive and spread everywhere the love of learning, already carried to England from Rome by the missionaries, he founded monasteries and schools of learning. He burned the midnight oil in translating the finest Latin and Greek works into the barbarous idiom of Great Britain, looking only as a recompense for that hard work to polish and enlighten the spirit of his subjects, so as to make them learned in divine and human knowledge.



The incursions of the Dane had destroyed the greater part of the libraries, but he endowed schools of learning and by promised preferments and presents he attracted to them the most learned professors. No one could obtain any position under the government without learning and evident abilities. Some civil offices were given to old men, whom age made incapable of study, on condition that their children or relatives would study in their place. The chief promoter of that useful reform in the kingdom was Asser, bishop of Sherbourne. The king greatly honored that learned bishop, and kept him at court near his person during six months of the year, while the rest of the year he remained in his diocese.

In 1056, with the consent of Rome, the episcopal see was changed from Sherbourne to Old Sarum, then an important place which the Romans had founded at the time of their conquest, and which was well fortified. Osmond, son of the count of Seez, in Normandy, followed William the Conqueror in his expedition into England, in 1066. His services were magnificently rewarded. He was named the count of Dorset, and the chancellor of the kingdom. Disgusted with the fleeting grandeurs of this world, Osmond embraced the ecclesiastical state, and became bishop of Sherbourne, or of Old Sarum, in 1078. In his episcopal duties he distinguished himself by his zeal in observing the discipline of the Church, and in working for the salvation of the flock confided to his care. He neglected none of his duties, even the most humble of the pastoral duties of his ministry, and his biographer says that he often attended criminals condemned to death. He built his Cathedral in nine years, and in 1092 he dedicated it to the Blessed Virgin. In 1099, lightning considerably damaged the building, but the bishop repaired it before his death, which happened on the 4th of December the same year. He was canonized, and became one of the patrons of the diocese for which he labored so faithfully. He was a literary man, and wrote the life of St. Adelme. He loved study so much, that during his leisure moments he wrote or copied many books with his own hand. That holy bishop corrected the liturgical books of his Church. Others were so well pleased with his work, that the Missal, the Breviary and the Ritual corrected by him, was adopted through Great Britain in 1116.

That Cathedral once saw an important meeting. Henry Beauclerc was in the company of hunters where King William the Red lost his life. While the people were carrying the bloody remains of the king to Winchester, where they were buried without ceremony, the members of the court took up Henry's cause, who was then pro-

claimed king over the rights of his brother Robert, the latter the rightful heir to the king of England. Henry was no less politic than ambitious. He tried at first to gain the affection of the nobility and of the people by giving them a constitution, in which he promised to respect the rights of each, and to reform abuses. In order to conciliate the affections of the Anglo-Saxons he married Matilda, the Saxon princess. The Normans loudly murmured, but the king afterwards found an occasion to make them regret their complaints. Duke Robert, aided by many Norman lords, had recourse to arms to recover his rights, but his recourse to war was not favorable. Conquered by his brother, before any serious action took place, Robert renounced the throne, was taken prisoner near Tinchebray in Normandy, and confined in a castle in Wales. Henry I. knew that the crown which he had obtained after such difficulties might be disputed by his son, and therefore, in 1116, he called a general assembly of all the bishops and of the aristocracy of the kingdom. There his son William was proclaimed his heir, and all took an oath to be faithful to him. But the calculations of the king were completely upset, for the young prince perished miserably in the waves off the coast of Normandy. Among the most capable counselor of Henry during his reign was Roger, the bishop of Old Sarum. That prelate was murdered in 1139 by the soldiers of King Stephen, who were guilty of every cruelty in the places where they garrisoned. In the castle of Old Sarum they were given to violence and thieving of every description. That condition of affairs lasted a long time. Tired of such neighbors the bishops resolved to transfer elsewhere the episcopal see. With the consent of the king, and by the authorization of Rome, Richard Poore carried out that design.

The foundations of the new Cathedral were laid in 1220, in the fifth year of the reign of Henry III. That ceremony took place with all the pomp imaginable. Pandolf, legate of Pope Honorius III., blessed and laid five stones, the first in the name of the Pope, the second in the name of the king, the third in the name of William, count of Salisbury, the fourth in the name of countess Ella, daughter and heir of William of Evereux, and the fifth in the name of the bishop. We do not know if each of these stones has a separate inscription. That was the custom of these times, and we sometimes find stones of that description, having the value of historic documents. Historians have handed down to us these curious facts relating to the foundation of churches. Thus when the bishop could not be present when the first stones were laid, he sent little stones, which he blessed, and which were placed with respect under the walls of

the absis. They were considered as a sign of his episcopal authority, at the same time as a symbol representing the bishop like the corner-stone of the diocese, without which nothing can be done in the diocese, as Christ is the great corner-stone of the universal Church.

Richard Poore, with wonderful earnestness, continued the building of the great Church which immortalized his name. He had the pleasure of seeing the sanctuary of his Church solemnly consecrated in 1225 by Cardinal Langton, archbishop of Canterbury, which ceremony took place on the 29th of September, the feast of St. Michael. Three days afterwards Bishop Poor was transferred to the see of Durham. He died in 1239.

The plans of the Cathedral, which he drew up or approved, were never changed. That explains the unity and the harmony which are the principal merits of Salisbury Cathedral. In 1229 Robert Bingham sat on the episcopal throne of Salisbury. That bishop was a special favorite of King Henry III., who was at first favorable to persons, natives of Poitou in France, but by the influence of the bishop of Winchester, Peter Rocks became the favorite minister of the English king. Afterwards the favorites of Poitou were replaced by the people of Provence when the king married Eleonora, daughter of the count of Provence. In France, Bishop Bingham obtained for the construction of his Cathedral all moneys coming from fines imposed by the judges. It is said that these sums were very large, because during eighteen years the bishop of Salisbury pushed his work with a perseverance which nothing could stop. He had even contracted a debt of seventeen hundred silver marks when he died in 1246. That bishop is considered one of the principal benefactors of Salisbury Cathedral. He had a worthy successor in William of York, who, in the same way, continued the work already well advanced. In spite of his labors during many years he died in 1256 without having completed the Cathedral.

It was reserved to Gilles, of Bridport, to finish the work delayed so long. The dedicatory ceremonies were fixed for the 29th of September, 1260, the anniversary of the consecration of the sanctuary. The Cathedral was dedicated to the honor of the Blessed Virgin, Mother of God. Boniface, archbishop of Canterbury, dedicated it, assisted by a great number of bishops, abbots, lords, and crowds of people, all blessing God and sending hymns in praise of the Holy Virgin, while contemplating the perfection of that noble building, the glory and the honor of England. The Catholic people of that country admired and visited with love that beautiful sanctuary worthy of the honor of her who brought forth the Son of God. The same year,



they brought from Old Sarum to Salisbury the remains of St. Osmond and of the two other bishops Roger and Jocelin. It is supposed that the cost of this building, an account of which was given to the king, was about twenty-six thousand six hundred and seventy-six pounds sterling, an enormous sum of money for those times, equal to nearly a million dollars in our day.

The plan of Salisbury Cathedral is in the form of an archiepiscopal cross, with a double transept. The extreme length of the Cathedral is 452 feet; its width is 74 feet; length of the greater transept, 203 feet; of the smaller transept, 145 feet; height of the ceilings, 82 feet; and height of the steeple, 403 feet. No cathedral in the world is more perfect than that of Notre Dame of Salisbury. The monastery and the chapter-hall are beautiful, especially the latter. The monastery is composed of four galleries, each 180 feet long, and the chapter-hall is 57 feet in diameter.

The façade is not less remarkable for its beautiful plan than for the delicacy of its ornaments. The angles are sustained by little abutments, surmounted by pointed steeples, with three entrances, crowned by three high windows of which the lines of architecture are finely combined, lead into the Church. A pointed gable, elegant decorations, perfect symmetry in the adjustments of the parts, a regularity which modern schools admire, numberless mouldings and fine outlines, such are the distinguishing traits of that façade. The counterforts are bold, but what especially sets off the lateral façades were the statues of great size, of which a few remain. The others were destroyed at the reformation.

The central steeple produces the best effect. It stands on a tower divided into two stories by beautiful windows. Its eight sides are varied with mouldings.

When we enter the Salisbury Cathedral, you are struck by the beauty of the structure and the sight of the Gothic arches, all of which direct the eye towards the chapel of the Blessed Virgin. Formerly that chapel was very beautiful; the piety of the faithful had adorned it, and every art had exhausted its resources in beautifying it. At the reformation, in the reign of Henry VIII., all ornaments were banished from the Virgin's chapel. The adornments are nearly all gone. In our days even the members of the established Church of England sincerely regret that destruction. They are now beginning to decorate these old cathedrals and churches built in the ages of Catholic faith. To see these old churches, so vast, so grand in their primitive beauty, adorned with statues, sculptures, paintings, stained glass windows, resplendent in gold, silver, and precious stones,

when their sculptures, paintings, and ornamentation represented the truth of the Christian religion, when the cold rock and the lifeless material spoke to the hearts of men, and proclaimed the truth revealed from heaven; when all showed that they were temples of God built by the hands of men, as residences for the Son of God upon their altars; when we see them now desolate and almost deserted, we are struck with the imprint of the ancient piety and the true Catholic faith of the noble English race, before the hand of their impious king despoiled and desecrated these grand cathedrals and churches raised by our forefathers to the worship of the true and living God.







CATHEDRAL OF LINCOLN.



# THE CATHEDRAL, LINCOLN.

LONG before you enter the city of Lincoln, you see the high towers and the vast walls of its Cathedral, situated on a hill outlined against the horizon. The houses of the modern city are grouped around it. Christian England in former times dedicated that august temple to the Mother of God, where the eye never ceases to admire its varied and delicate ornaments. Our Lady of Lincoln, by the size of its dimensions, by the beauty of its plan, by the regularity of its outlines, by the elegance of its details, and by the nobleness of its architecture, compares favorably with the celebrated churches of Chartres, of Amiens, of Bourges, and of Rheims, masterpieces of religious art. The origin of that building does not go beyond the invasion of the Normans. It can be regarded under certain respects as a monument of the Conquest.

The foundations were laid by Remi, at first abbot of Fecamp. Coming to England with the followers of William the Conqueror, he was nominated bishop of Dorsetshire in 1070, and afterwards changed to the see of Lincoln. That event exercised a most happy influence on the religious destinies of this part of England. Following the horrors of war, which devastated the central provinces of England, came peace and the sweet influences of religion. When William came even into these regions, it was not as the leader of armies, but accompanied by his queen Mathilda, with bishops, abbots, priests, and counts, who with him governed the people of his kingdom.

Long before 1066 William son of Robert prepared to capture the crown of England, which he regarded as his inheritance. Harold, his rival, was beaten and killed in battle, and William founded a monastery on the spot where he fell, and there the religious and the monks celebrated the Divine Offices. William profited by his victory. Prudent as well as brave, he neglected nothing to complete his victory and correct the abuses and the unjust usages of the times. He



divided England among his faithful soldiers and servants, who were attached to him, and thus laid the foundations of the aristocracy of England; ecclesiastical benefices were treated like civil affairs, and the Norman clergy were soon placed on the episcopal thrones of England, or elected as the abbots of the principal monasteries. It was thus that Remi was elected bishop of Rochester.

Remi left the old Cathedral of Dorsetshire, and arranged to build the new Cathedral of Lincoln. In 1075 the Council of London directed the episcopal sees in open villages to be transferred to fortified cities on account of the wars and pillage so prevalent at that time, as society was much different from that of the present. Every man's house was then a castle against robbers and soldiers, and the principal cities were fortified and garrisoned. Unconverted robbers lived on their booty and on their spoils. As each head of the aristocratic families was at war with his neighbor, bishops' houses, the churches, the monasteries and cathedrals were not always safe from pillage. Remi was a man of genius, capable of the most daring projects, and of great perseverance. All historians of that time praise his charity towards the poor. He used to feed more than a thousand persons for three months in the year, and each day thirty of the poor, the sick, and the afflicted used to eat at his own table. He was a bishop, mild, modest, exemplary, zealous for the salvation of souls, devoted to his duties, disengaged from worldly things, and of a saintly character.

In the middle of the eleventh century France was noted for the construction of many important churches in the Romano-Byzantine style. We see that type in the abbey churches of St. Lawrence and of the Holy Trinity at Caen, one founded by the emperor William, the other by his queen Mathilde. The Romano-Byzantine style of architecture is noble and original, and we can see there the germ of the future Gothic style. Remi began the foundations of the Lincoln Cathedral on a grand plan. He chose the summit of a hill for its site, not far from the castle which served to protect the Church. According to the English historians the Lincoln Cathedral in the Romano-Byzantine style was built in the form of a Latin cross, with double transept. That is the plan of the present Church. Although the edifice was somewhat changed at different times, it is probable that the bold project of bishop Remi surpassed all great works of architecture up to his day. The genius of that Norman bishop was not below the noble fortune which circumstances placed in his hands. He pushed the work on with great activity. With admiration the people saw the long arcades of semi-circular arches and the three



towers rise as if it were by magic, with all the signs of a firm and solid structure. The building was on the point of being finished; the preparations for the solemn dedication had been arranged, and it was to take place on the 9th of May, 1092. The bishops, abbots, priests, clergymen, and many important personages, with numberless people, had gathered to be present at the dedication, when Remi expected to celebrate the consecration with all the magnificence possible, but suddenly he was taken sick, and breathed his last on the 8th of May, the day before the solemn dedication ceremony was to take place. In going down to the grave he had at least the consolation to see Lincoln Cathedral entirely finished, and before closing his eyes to the light, he contemplated for a moment all the grandeur of that beautiful building.

Robert Bloet, at first chaplain to William the Conqueror, was his successor, and solemnly dedicated the Church in the year 1092. He consecrated it to the honor of the Blessed Virgin. That took place during the reign of William Rufus, an ambitious, avaricious, and cruel prince.

Lincoln Cathedral appears to have been built to last for ages. The architecture was very solid. But a great fire damaged it considerably in 1124. Bishop Alexander repaired that disaster. Alexander, with his uncle Roger, bishop of Salisbury, and his brother Nigel, bishop of Ely, should be considered among the prelates who showed not only an enlightened taste in architecture, but also a practical knowledge of the art of building. It is said he built the fluted stone ceilings, which Remi could not erect. These, with many other examples which might be given, prove that the great architectural works of England, as well as elsewhere, at that epoch, were directed by the clergy and under the influence of the Church.

In 1185, an earthquake threw down the arches and cracked the walls of the Cathedral, but soon the building came forth from its ruins, rising more imposing and more beautiful than ever. The bishop of Lincoln, at that time, was one of those eminent pontiffs who came from other parts of Europe. That bishop was St. Hugues of Grenoble, successor of Robert Chesney and of Gaultier of Coutances. He devoted himself to the work of rebuilding the Cathedral. He was born at Bourgoyne of a rich and noble family. In his youth, according to the customs of the times, he was sent to a monastery to be educated. He made great progress in his studies. Having been ordained deacon, he resolved to bury himself with the monks of the Grande-Chartreuse, but wishing to be more perfect, he entered among the monks of the austere St. Bruno, where he was ordained a

priest. For ten years he lived in a little cell, serving God faithfully, practising humility, obedience to his superiors, and every virtue. He advanced in every kind of learning. Henry II., king of England, hearing of his virtues and learning, asked him to come to England to take charge of the monastery of Whitham, which he founded in Somerset county. In the new monastery his sweetness, piety, persuasive eloquence, courtly manners, and the regularity of his actions gained him the love both of the king and of the people.

When the see of Lincoln became vacant, Hugues received a majority of votes. On the 25th of May, 1186, the authorities of the Church with the archbishop of York confirmed the election. At first he refused the honor, but at length he was persuaded to accept, and he received episcopal consecration in Westminster Abbey. He still kept up the customs of the monastery, and lived with the same austerity and self-denial during the fourteen years of his episcopate as he did before he became bishop. After his death, on the 17th of November, 1200, he was canonized. They buried him in St. Joseph's chapel at Lincoln Cathedral, where his body remained till 1282, when his relics were placed in a precious casket.

Bishop Hugues of Grenoble was a great man and a great saint. Living in that age, distinguished for its great saints, the Lincoln Cathedral which he left will ever stand as an imperishable monument of his genius. St. Hugues, not satisfied with rebuilding his Cathedral, conceived the design of enlarging it according to the principles of architecture which at that age were in vogue in France, and of which he heard so much. He saw with his own eyes the beautiful Gothic structures raised at Angers, at Poitiers, and at Tours, in the domains of the powerful counts whom fortune raised to the throne of England. What beautiful models those charming churches were, which were founded by the Plantagenets on the banks of the rivers of Vienne and of Loire, in Touraine and in Anjou !

The Lincoln Cathedral was built in beautiful proportions, and each of its parts was marked with the seal of perfection. Under Hugues nearly the whole of the absis, the sanctuary, the chapels and the chapter hall were built. Hugues of Wells, who ascended the episcopal throne in 1209, governed the diocese of Lincoln till 1225. He continued the work so well begun, and persevered till his death. He was a prelate of a cultivated mind and of a liberal character. To a deep love of God in his heart, there was joined a cultivated taste for literature and the fine arts. His zeal in building the Church stopped at no cost, and his contemporaries praise his liberality as well as his virtues as a bishop. During his pontificate, the principal

nave, the north porch, and a great part of the front of the Church were finished.

The vault of the central tower fell in 1235, when it was about finished. That was quite a disaster, but Bishop Grossetete, thus called by the French on account of his large head, soon repaired the damage. During the fourteenth century additions were made to the Church. Chapels were founded, a monastery built, and ornamental works of all kinds were carried on. We must remark that the piety of the people of the diocese of Lincoln, as well as in France, in Italy, and in Spain, beautified with sumptuous decorations that Church dedicated to God's Mother. During many ages before the reformation, there were gathered all the riches of art. Gold and silver vases, reliquaries adorned with precious stones, priceless vestments, valuable paintings, beautiful stained glass windows, and a thousand objects of costly material and of delicate workmanship made it like a museum of religion and of art, before it was despoiled, robbed and desecrated by the fanatics of the reformation.

To-day the Cathedral of Lincoln, in spite of the robberies of its most costly decorations, is a building worthy of the highest admiration of man. There are to be seen many tombs of the most celebrated persons of England. Its length is 524 feet; width of the nave 80 feet; and the length of the great transept 222 feet.

It is built in the form of an archiepiscopal cross, with two transepts, all regularly laid out. The entire length of the building is composed of eighteen large arcades or balustrades with those of the two transepts. The interior, like a forest of columns, is very picturesque, and the effect would leave nothing more to be desired if the ceilings were a little higher. It is the defect of height which injures a little the harmony of the building. The façade, ornamented with numberless little Gothic arches in trefoil, is more remarkable for its multitudinous details than for beauty of lines. Many Romano-Byzantine arches attract the attention of the curious. They are a part probably of the edifice built by bishop Remi, and bear the signs of buildings raised towards the end of the eleventh century. Nothing in all the churches of England is superior to the boldness and to the elegance of the central tower. There architecture used all the resources of that ingenious art. That tower is square, having its corners sustained and decorated at the same time by abutments, surmounted by towers. The sides are pierced by Gothic windows. Prodigal in fine sculptures, the top is formed of mouldings and foliage artistically combined. The central tower is 53 feet square and 380 feet high, the others 180 feet high. The celebrated bell called "Great

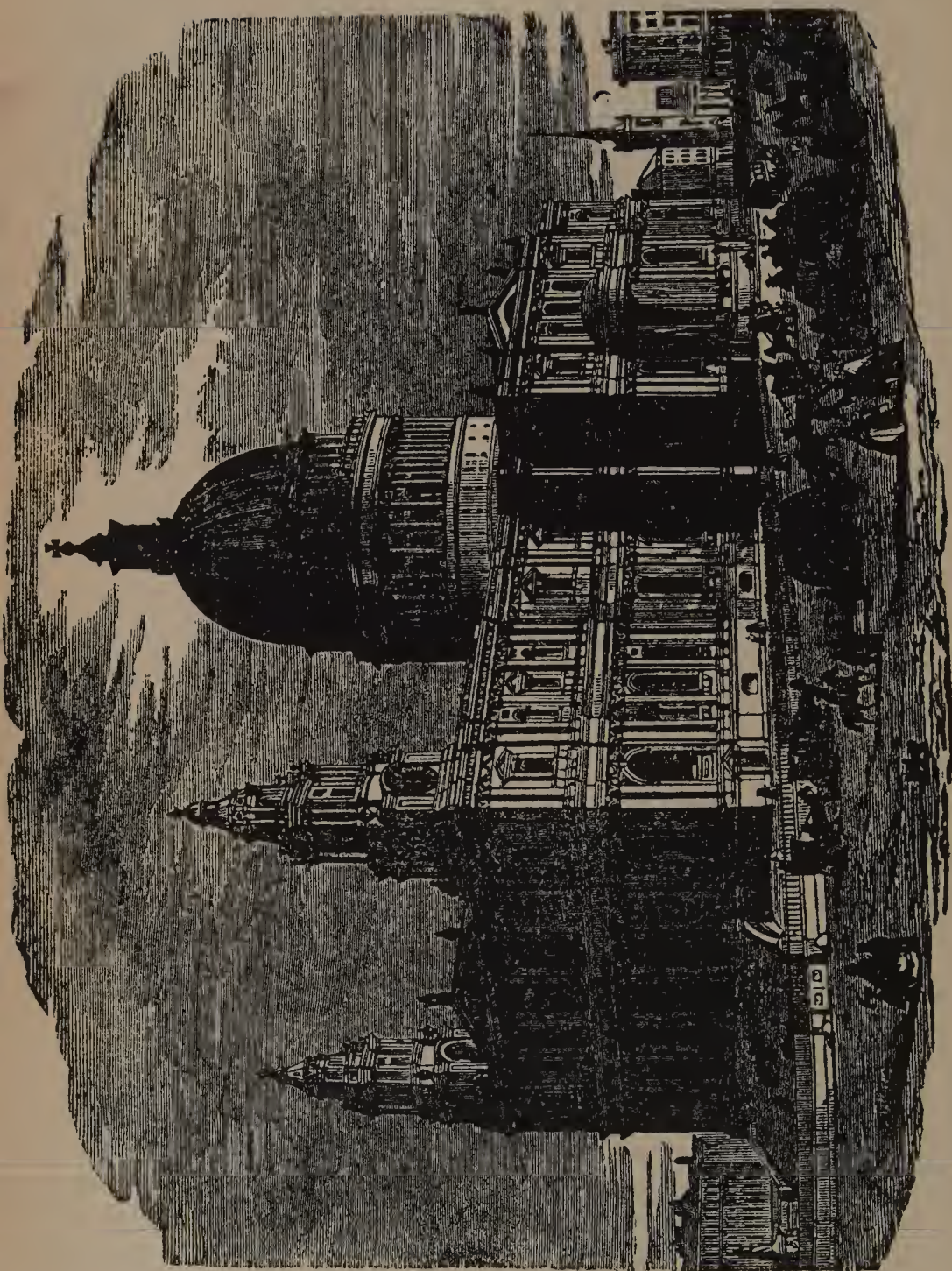


Tom " of England hung in one of these towers, but in 1834 it was broken up and recast.<sup>1</sup> The central tower of St. Ouen's Church at Rouen is higher than the tower of Lincoln Cathedral. The two towers of the western façade, as seen in the engraving, are beautiful.

English writers compare Lincoln Cathedral in many respects to the metropolitan Cathedral of York. Regarding the transepts, the strong abutments and the high walls embellished with battlements, the large Gothic windows, with their numerous mullions, its three towers, its monastery and chapter hall, all present an imposing mass, a grave majestic character, well worthy of the house of God. ✓

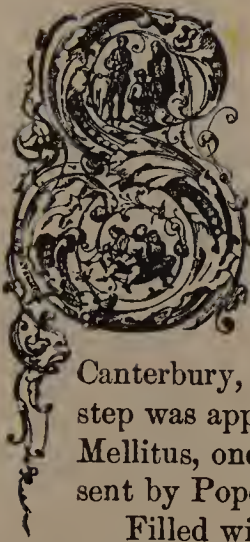
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<sup>1</sup> Am. Cyclop., Art. Lincoln.



# ST. PAUL'S,

## LONDON.



SOON after the arrival of St. Augustine in England, when he saw the rapid growth of the Church in these distant Islands, he set off a part of the territory subject to his authority as bishop of Canterbury, and established the new diocese of London. This step was approved by the centre of authority in Rome, and St. Mellitus, one of those sent to accompany St. Augustine when sent by Pope Gregory, was named the first bishop of London.

Filled with zeal for the salvation of souls, and well versed in all science and the erudition of those times, St. Mellitus made many converts, among them being the king of the eastern Saxons, as well as many of the chief families.

King Ethelbert laid the foundations, and lived to see the completion of the first Cathedral of London, dedicated to St. Paul the Apostle. As the diocese was erected in the year 604, when England was for the most part uncivilized, the Cathedral built by Ethelbert was erected on the site of a Pagan temple, and this appears to be established by the fact that when digging for the foundations of the present St. Paul's, the workmen unearthed many oxheads, the remains of heathen sacrifices. Soon after St. Mellitus died, and his Cathedral was enlarged by St. Erkenwald, one of his successors. This Cathedral, with some repairs from time to time, remained as the Cathedral of London till it was destroyed in the great fire of 1083, which burned the greater part of the city. At that remote time London was not so celebrated or as great as in our days, and no one would dare to prophesy the future destiny of ancient Lugdunum on the Thames, as London then was called.

In 1086, Bishop Maurice sat on the chair of Mellitus, as bishop of London, and he determined to rebuild the burned Cathedral, on a scale of grandeur and of magnificence up to that epoch unseen in England. Historians praise the noble pile begun by Maurice, and say that it was superior to any building erected in the British Isles before the time of William the Conqueror. The nave of the new St. Paul's was of Caen stone and very beautiful, but the steeple was of



wood, and in 1315 the timbers were so decayed that the whole spire was replaced with a new one, having a gilt ball and cross. Segrave, then the bishop of London, deposited the relics of the martyrs and of the saints in the spire. In 1344, a curious clock was placed in the tower, the hour-hand being the figure of an angel. During a storm of wind and rain in 1444, the spire was struck by lightning, and but for the heroic exertions of a priest at Bow, who put out the flames, St. Paul's would have been totally destroyed. When Queen Elizabeth sat on the throne of England in 1560, a plumber left a pot of burning coals in the spire, when he went to dinner, and the whole steeple was burned down; but the queen immediately subscribed one thousand gold marks and one thousand loads of timber from her forest, and the steeple was restored.

Many times St. Paul's was damaged by fire during the thousand years which elapsed since the time of S.S. Gregory the Great, Augustine, and Mellitus, but each time it was repaired by the liberality of the people, the bounty of the royal houses of England, and the zeal of the bishops of London. Bishops Richard of Beaune, Richard Fitz-Nele, William of St. Mary, and Eustach of Fauconberg at different times restored or augmented their Cathedral, in which were buried the most noble peers and the bravest of the English race, and which witnessed some of the most remarkable events in the history of Great Britain. There King John in 1212 signed the deed of the resignation of his throne, in the presence of the Legate of the Pope, and the document was offered at the altar in St. Paul's. When the unhappy Richard II. was found dead so mysteriously in Ponfret Castle, his body was carried on a bier drawn by four black horses, and for three days it was exposed to the gaze of the people in St. Paul's Cathedral. After his imprisonment of seven years, Henry VI. came to this Cathedral dressed in royal robes of blue velvet, where he assisted at the Mass of thanksgiving, and where he heard the cries of the people "God save the King." Soon his reign ended, and when his lifeless body was found cold in death by murderous hands, he was borne into St. Paul's in an open coffin, where, on account of political troubles, the priests were almost afraid to chant his Requiem Mass. The great Shakespeare lays the scenes of one of his plots in the venerable Church. King Henry VII. came to St. Paul's, there to return thanks for his victory at Bosworth, and here his son Arthur, Prince of Wales, was married with great ceremony and splendor to Katherine of Aragon. Later, George III. went in state to this Church to give thanks to God for his recovery from sickness.

According to the customs of ancient times, a churchyard filled

with the tombs of the dead surrounded St. Paul's. There was erected a large cross called "St. Paul's Cross." After a time a pulpit was attached to the cross, from which eloquent sermons were delivered to the people in the open air, and there Bulls of the Popes used to be read. It was here that the great Cardinal Wolsey, in the reign of Henry VIII., sat beneath his canopy of state, his two crosses held on either side, while Fisher, bishop of Rochester, preached by orders of the Pope against Martinus Eleutherius and his bad writings. Attached to St. Paul's was the celebrated school founded by Father Colet, a son of the Lord Mayor of London, with the learned Lelly as teacher and principal, where boys to the number of 153 were taught free of expense.

In the annals and in the history of England St. Paul's Cathedral holds a prominent place, and fills many and glorious pages, when her bishops were noted for their devotion to pure Christian teachings and to the centre of authority. In 1665, the great pest raged in London, but in the following year, on the 2d of September, a fire broke out in a baker's shop in Pudding Lane, among the old wooden houses, and before it could be controlled 13,200 houses, 89 churches were laid in ruins and ashes, 436 acres were covered with nothing but smocking debris in the most populous quarters of London, and St. Paul's was completely destroyed.

The first stone of the present building was laid by the celebrated architect Sir Christopher Wren, on June 21st, 1675. Although many difficulties stood in his way, still he persevered, and the new St. Paul's of stone rose in place of the one destroyed. In 1710, the work was finished, standing as one of the largest buildings raised in modern times in London.

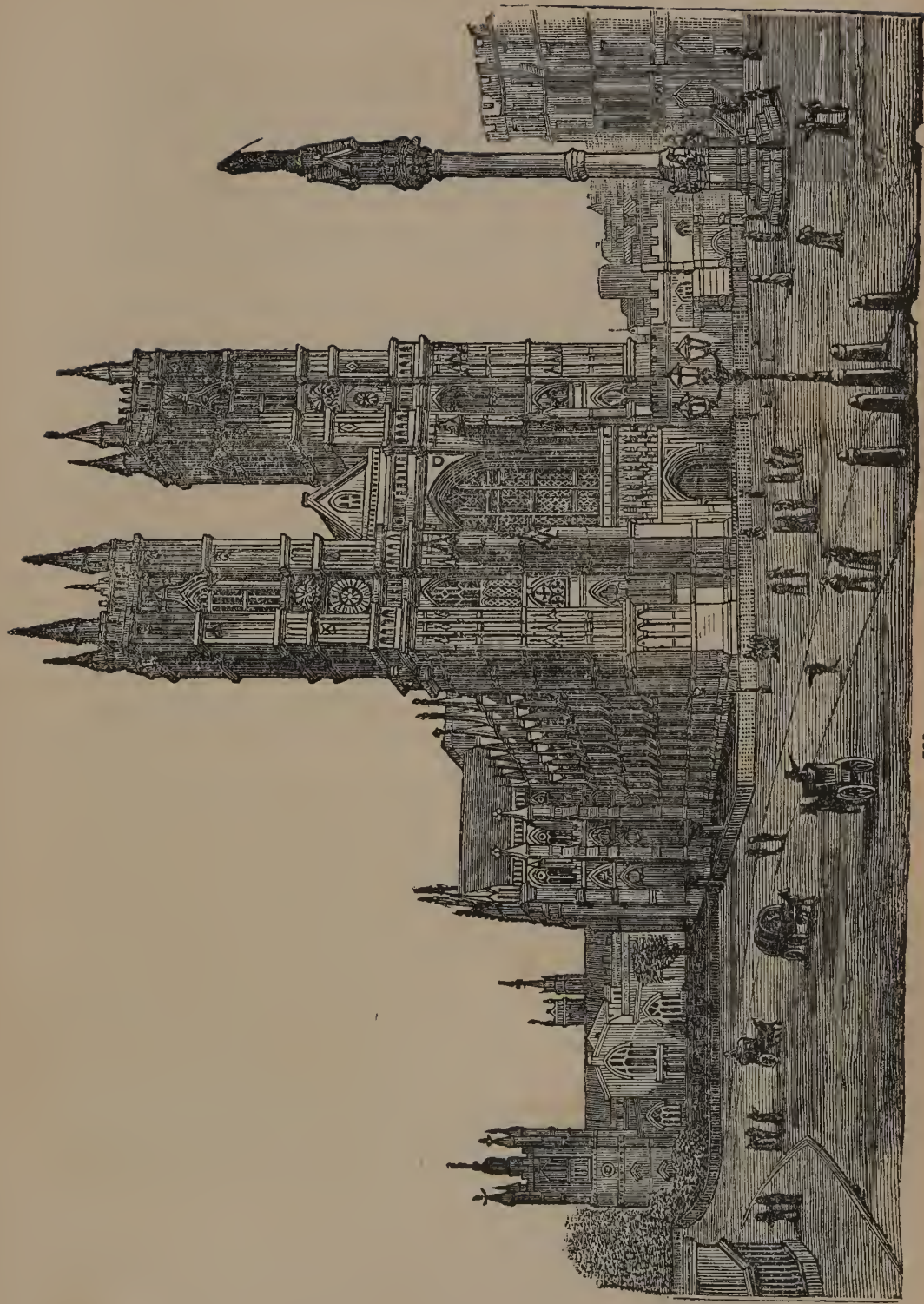
The Cathedral, built of fine Portland stone in the form of a Latin cross, is 500 feet long, transept 285 feet, and west front 180 feet wide. The campanile towers, shown on the front corners in the engraving, are each 222 feet high. The great dome is 365 from the ground and 356 feet from the floor of the Church. The principal dimensions are in simple ratios, the windows being 12 feet wide by 24 high, the aisles 19 feet wide by 38 high, central avenue 41 by 84 feet, and the domed vestibule at the west end is 47 feet square by 94 high. The architectural elevation has two orders—the lower Corinthian, and the upper composite. That has been much criticised, because it breaks the unity of plan.

The interior lacks in ornament, disappointing very much the one who has visited the great Cathedrals raised by the Church in the Middle Ages. A still greater defect is seen in the darkness under

the dome, where the light is poorly admitted and but scantily distributed. The organ was built in 1694 by Bernard Smydt. In 1773 many proposed to beautify the interior by sculptures and paintings, as well as by the finest productions of art, so that it would compare favorably with the old cathedrals of Europe; but the outcry of the fanatics stopped the project, because they feared lest by that it would look too much like the decorations of those churches built before the reformation. That work was never carried out. In 1793 another disposition of the Church was determined on. Because, since the reformation begun by Henry VIII. and carried out by his illegitimate daughter Queen Elizabeth, the people no more crowded the churches as when England was Catholic, and they determined to decorate St. Paul's with the funeral monuments and mural tablets of the most illustrious dead, a custom they copied from the monuments of Westminster Abbey. John Howard the philanthropist was the first to receive that honor. After him came Nelson, Dr. Johnson, Sir Charles Napier, Wellington, Reynolds, Turner, and many others of the illustrious dead of the British Empire. The last memorable services held in St. Paul's were the national thanksgiving services on the 17th of February, 1872, on the part of Queen Victoria and the Prince of Wales, in thanksgiving for the recovery of the latter from a serious attack of sickness.

Although St. Paul's appears to the common people as a grand and noble pile, yet it will not bear close inspection. The walls are not always of solid stone, but in some places only in plaster imitation. Religious services are held at 8 and 9.45 in the morning, and at 4 in the afternoon each day; but on entering, you will notice the coldness of all around you, and these bare walls, dark and gloomy, are but only the shadows of a gloom resting on England since the Church of God was torn from the hearts of her people by a wicked king. And as the shadows deepen in the distance, we can only say they are images of the established Church of England in the distant future, doomed to fall and give place again to the religion of St. Gregory, of St. Augustine, and of St. Mellitus.





WESTMINSTER ABBEY.





PINNEMAKER SC. BRUXELLES

WESTMINSTER ABBEY.



## WESTMINSTER ABBEY.

IN the histories of England we find that writers do not agree regarding the origin of the celebrated Westminster Abbey, the name of which is written in each page of the ecclesiastical and of the civil annals of Great Britain. Some say its foundation goes back to the reign of King Lucies towards the end of the second century, but that opinion does not rest on any solid foundation. Others, more reasonably, say that it was built by St. Mellitus, the first bishop of London, who, in 596, with other zealous missionaries, was sent by Pope Gregory the Great to aid St. Augustine in the conversion of England. After having baptized Sebert, king of the eastern Saxons, with a great number of his subjects, the pious bishop, faithful to the remembrance of what he learned in St. Andrew's cloister at Rome, and aided by the illustrious king, built a monastery in the midst of a marsh on the banks of the Thames. It was situated at the west of the Cathedral of London dedicated to St. Paul. He dedicated his monastery to St. Peter, the Prince of the Apostles. From its position it was called Westminster. Minster, in the old Anglo-Saxon, means a monastery. It was built as a seminary, where the young Saxon clergy would be trained in piety, learning, and in the observances of ecclesiastical discipline. It was at first but a modest little Church, whose only ornament was the piety of the monks. Clerical and monastic virtues there flourished in the highest degree, and the clergy trained within its sacred walls soon spread the religion of Christ to the farthest ends of Great Britain.

Holding fast to the traditions of her founders, who came from Rome, Westminster taught the purest Catholic doctrines and Christian discipline to the young clergy brought up under the shadows of her cloisters. We may remark here that the Popes from the times of Gregory the Great were filled with the most tender solicitude regarding the spread of the Church in Great Britain. Many times they sent to that far-off isle churchmen as distinguished for their piety as for their learning. Who does not know the services rendered the Anglo-Saxon clergy by the learned St. Theodore, archbishop of Canterbury? Towards the middle of the seventh century he was born



at Tarses in Sicily. Educated in the celebrated schools of Athens, well grounded in divine and human knowledge, versed in the Greek and Latin literature, St. Theodore was nominated archbishop of Canterbury by Pope Vitalianus. Scarcely had he taken charge of his archiepiscopal throne than, with the help of St. Andrew, he gave a happy impulse to all Christian learning in England by the schools which he established at Canterbury. There he held the chair of sacred scripture, and gave lessons in astronomy and arithmetic. The Greek and Latin languages were there cultivated with such success, that many of the young clergy spoke them like their mother-tongue. Such was his zeal for learning that he founded many other schools, being satisfied that Christian education well directed could alone heal the evils of a people prone to superstition.

At that time, the learning of St. Benedict Biscop shed its lustre over England, as well as the wonderful erudition of his disciple the Venerable Bede. During the many ages which passed since the latter lived, his reputation as a writer grows from generation to generation. "He was a prodigy of learning, in an age when books were scarce, and his writings form a library and a treasury of all things then known to mankind."<sup>1</sup> We have not space here to mention all the learned and holy men who flourished at that time, and whom Alcuin in a letter to Charling calls the flowers of England.

Westminster Abbey recalls not only the glories of the literature, of the arts and of the sciences of England, but a thousand remembrances cluster around its ancient walls, blackened by age and shaken by revolutions. Many of its priors exercised great influence in the government of Great Britain. Many times the barons gathered in arms around Westminster; there many times the British parliament gathered;<sup>2</sup> there grave political questions were warmly discussed; there, from the time of St. Edward the Confessor, nearly all the kings of England were solemnly crowned; and there came the kings, the princes, the nobles and the glorious men of old England, to sleep their last sleep of death under the shadow of that holy, venerable, and celebrated sanctuary. From the reformation under Henry VIII., and especially in modern times, under the shadows of these cloistered walls were erected the funeral tablets of the greatest genius of the English race. There, of all places in the world, appears death leveling all ranks. You feel its dark empire under these sculptured roofs, and although fastidious inscriptions promise immortal fame for those who are gone, nevertheless we pass many of these cold tombstones with indifference or forgetfulness.

<sup>1</sup> Tanner.

<sup>2</sup> Ab. et Monast. par Bourrasse, Ab. de Westminster.

The first monastery of Westminster Abbey was destroyed by the Danes in the ninth century, at the same time that they destroyed London and ruined its principal public monuments. St. Dustan restored the Abbey. He was a prelate distinguished for his virtues as well as for his firm courage. He did not fear to reproach King Edwy with his bad life, who, on the day of his coronation, where all the nobles of England had assembled, was not ashamed to deliver himself up to immorality. The saint was exiled as a reward for that holy liberty which he took in correcting the sinful life of the king. Under King Edgar, St. Dustan became archbishop of Canterbury, and exercised the most happy influence on the civil affairs of the government. He traveled frequently over the large territory subject to his jurisdiction as archbishop, reforming abuses, and preaching forcible sermons, but more especially by his good example than by his eloquence he exhorted all to follow their religious duties. His zeal for the discipline of the Church never relaxed, so that looseness could not be introduced into the monastery of Westminster Abbey. He brought the prior from the monastery of Fleury-sur-Loire in the diocese of Orleans, because that diocese was then famous for its ecclesiastical discipline. Under the direction of the rule of St. Benedict, the building raised by St. Dustan and King Edgar remained to the middle of the eleventh century.

At that time the Abbey was rebuilt by St. Edward the Confessor, king of England. That worthy prince sat upon the English throne from 1050 to 1065. When the crown of England was being placed upon his brow, he loudly declared that he was ready to renounce his rights to the throne if, in order to obtain it, he had to spill the blood of a single man. His words are worthy of everlasting remembrance. A brave leader as well as a wise administrator, St. Edward was forced to take up arms, and during his reign he gained many victories over the enemies of England. When peace was restored, he favored the useful arts, diminished the revenue, corrected abuses, reformed the laws, ruled with great justice, leaving nothing to the judges, but only working for the advancement of his subjects. No prince ever gained in the same degree the confidence and the love of his people. During his exile in Normandy, after the traitor had assassinated King Edmund, King Edward took a vow that he would make a pilgrimage to the tomb of St. Peter in Rome, if God would put an end to the troubles in his family. Seeing his kingdom peaceful, with everything in a prosperous state, he believed that he could carry out his promise, and he was making arrangements to visit the old capital of the Christian world, when the lords represented to him so strongly the

evils which his absence would bring upon the nation, that he immediately changed his mind. Following the councils of Pope Leo IX. in order to satisfy his devotion, he gave much charity to the poor, and resolved to build Westminster Abbey, and consecrated it to God under the name of St. Peter.

St. Edward left nothing undone which would make Westminster Abbey worthy of England's greatness and of his own religious sentiments. He chose a style of architecture which strikes all by its richness and its grandeur. The execution of the work corresponded to his intentions, and when done it excited the admiration of all, and served as a model for all other churches of the same kind.<sup>1</sup> The work was pushed rapidly forward. The English king never considered the cost, but with a liberal hand he gave all moneys necessary for the building. Finally on the 25th of December, 1065, on Christmas-day, the solemn dedication of the Church took place, the king, the clergy, and the nobility of England taking part in the ceremony. The dedication services were carried out with the most extraordinary splendor. Although sick, King Edward managed to be present. He drew up an act regarding the foundation of the great Church, wherein are enumerated the numberless gifts he bestowed on the monastery, and he threatened terrible penalties against those who would violate the privileges of that monastic institution, which will ever remain the pride of England, and a monument to future ages of his zeal for the glory of God, and of his devotion to St. Peter. The nobility imitated the king, each bringing his offering. On the 5th of January, 1066, ten days after the dedication, King Edward breathed his last. All England was in mourning, and showed by its tears the sincerity of its sorrows. A more eloquent sermon was never preached before a royal coffin. His virtues and his miraculous sanctity have placed his name among the greatest Saints. He was buried in Westminster Abbey, which he founded and built. His feast falls each year on the 5th of January, the day of his death, but the principal solemnity is celebrated on the 13th of October, the day of the translation of his relics.

In place of being crowned at Westminster, like the other kings of England, Harold desired to be clothed with the robes of royalty and crowned in London Cathedral. That was considered as a bad sign, and it was afterwards realized in the most cruel manner. All well versed in English history know that on the plains of Hastings in the same year, Harold was conquered by William, losing his crown and his life at the same time. The Conqueror, being an

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<sup>1</sup> Matthieu, Paris.



able politician as well as a brave soldier, hastened to have himself crowned in Westminster Abbey. Some incidents at the ceremony were unfortunate. The archbishop of York presided. When, according to the ancient customs, the archbishop asked the people if they would receive William for their king, they replied with such loud cries that they could be heard far outside of the Church. The Norman soldiers, believing or pretending to believe, that it was a cry of alarm, set fire to the neighboring buildings and began to pillage the city. Frightened by the fire and the tumult, the English and Normans rushed out of the Church. The king remained alone with the clergy, and it was not without uneasiness that the ceremonies were finished. It left a painful impression on William, and from that time he had little confidence in his new subjects. Leaving Westminster Abbey, he refused to enter London. So as to strengthen his authority, William the Conqueror built strong castles on every side. The fairest portions of England were given to his devoted followers, and the bishoprics and the abbeys were divided among the Norman monks.

After the death of Edwin in 1072, Geoffroy de Jumieges was named abbot of Westminster. With the authority of the king and of the archbishop of Canterbury he returned to Normandy, where he died.

Vitalien and Gilbert, abbots of Westminster, showed themselves worthy of the choice of the king. Gilbert was very learned, and endowed with the most eminent qualities of mind. From a simple monk, the abbot of Bec, he became dean of Westminster. He employed his talents in merely governing the monastery, where, by his abilities, he showed himself well worthy of his high position during the stormy times in which he lived. He died in 1117. There is seen engraved upon his tomb what can be said of few men, "You were mild, just, prudent, strong, moderate, learned."

The reign of Henry III. opened a new era of prosperity for Westminster Abbey, in spite of the troubles which afflicted the kingdom, and embittered the life of that prince worthy of a better reign. If Henry III. had lived in a more peaceful age, and if his government was regular and rested on a solid basis, he would have reigned with honor, and for the good of his subjects. Endowed with excellent qualities, religious, well disposed, kind and learned, he had all the virtues of a good king; but he was continually in trouble with a proud and turbulent nobility, whom he had the misfortune to arouse by confiding too much in strangers. In the halls of Westminster, the barons and the nobility, with arms in their hands, wrested from

him the concessions, which were further increased in an assembly held at Oxford.

Henry III. began the reconstruction of Westminster Abbey by building the Virgin's Chapel, the first stone of which he laid in 1220. That was the great age of the Gothic style, and everywhere Gothic buildings rose. In that edifice, like in Salisbury Cathedral, Henry III. saw England dispute the perfection of architecture with the most favored countries. No expense was spared. The king, even in all his troubles, remained ever faithful to Westminster Abbey. The work was pushed on entirely at his expense, and when about to breathe his last, he could contemplate with pride that beautiful building on the point of being finished. The work was completed in 1285, during the reign of Edward I., at a cost of over a million dollars.

Two hundred years passed, and the head of the Tudor dynasty, Henry VII., began the rebuilding of the Virgin's Chapel. At the end of the fifteenth century architecture brought forth a thousand fine and graceful ornaments. Stone was then sculptured with astonishing skill. The eye is ravished with the beauties which shine forth in all its decorations, and the strangers who visit the monastic Church of Westminster Abbey pause in wonder under the splendid ceilings of the Chapel of the Virgin, built by Henry VII. After the death of that "prince pious and the friend of letters," the celebrated Westminster Abbey saw the height of its glory.

Soon after the monks were driven away by Henry VIII. and with them perished the ancient traditions, which made the kings of England love and protect Westminster Abbey. Within a few years, and by the caprice of prince Henry VIII., who was at first called "the defender of the faith," a title he received from the Pope, now seen on the coins of England, became a persecutor of the faith, and by his orders Westminster Abbey became a Cathedral, then a monastery church, then a collegiate chapel.

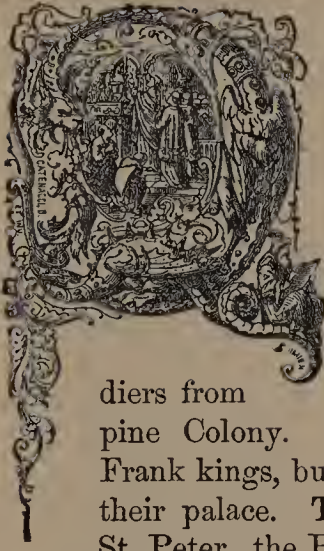
Westminster Abbey still preserves some of its ancient privileges. There the kings of England come to be solemnly crowned, there many of them are buried, even in our days, and there are seen some of the most magnificent funeral monuments of the world. But of the national and Catholic souvenirs, there remains not the slightest trace. Even the tomb of King Edward the Confessor, in that temple built by his hands and enriched by his princely gifts, receives no honor on the day when, throughout the whole Christian world, his memory is honored by the Church. To-day we see no more, as of old, princes, dukes, counts, barons, nobles, and the members of the English aristocracy, gather within the sacred walls of Westminster, attracted

by the grave, sweet melodies of the Gregorian Chant and Services of the Church. The splendors and magnificence of the ceremonies of the Church, the calm of the cloister, the sweetness and silence of prayer, are heard no more in that venerable Church. No more we see the fervent disciples of St. Benedict devoted to the counsels of the Gospel, such as was seen each day, before the furies of the reformation drove the Catholic liturgy from its sacred walls, and left it cold and silent, filled with only the graves and the last resting-places of England's great and famous children.





THE CATHEDRAL, COLOGNE.



# THE CATHEDRAL, COLOGNE.

URING the Roman occupation a modest Christian Church was built under the shadows of the fortress garrisoned by soldiers from Rome, and the city was then called the Agripine Colony. That citadel became the residence of the Frank kings, but it was afterwards given to the bishops for their palace. To-day the Cathedral of Cologne, dedicated to St. Peter, the Prince of the Apostles, raises its magnificent pinnacles and stretches out its majestic naves over the site of the ancient citadel. Liberally endowed by ancient kings, that grand metropolitan Church became magnificent and imposing from the time when Charlemagne fixed his residence at Aix-la-Chapelle. The imperial palace was situated within the diocese of Cologne, of which the Church which was a part became the wonder of its time and the most astonishing work of the Carlovingian dynasty. It was chosen as the place of the solemn coronation of the emperors. Many circumstances considerably increased the power of the archbishops, and more than once the bishop of Cologne held in his hands the destinies of the empire; in the midst of the meetings of the German electors his voice as well as his hands placed the crown on the brow of the new Cæsar, with the grandest ceremonies carried out according to the Pontifical in Charlemagne's Church, now called the Cathedral of Cologne.

In the ninth century the Cologne Cathedral was rebuilt by Heldebold. He was an archbishop of rare genius, of austere habits, of a generous character, and who from an obscure position was raised to the honor of sitting on the archiepiscopal throne of Cologne. That took place by singular chance. The clergy, influenced by the intrigues of the nobility, could not agree on a new bishop, and they resolved to end their disputes. Charlemagne hearing of the difficulty, left Aix-la-Chapelle, and started for Cologne. When coming near the city, the bell of a little village-church called him to prayer. The emperor entered the modest little building and heard Mass. He placed



as an offering for the poor a gold florin on the altar. The priest gave the florin to an unknown hunter, asking him to bring a few deer-skins, which he needed to bind the books of his Church. That pleased the emperor, who asked the canons of Cologne Cathedral to elect that priest as their bishop. Whatever romantic and imaginary ideas may surround the story as given by history, the priest Heldebold was found worthy of the episcopacy, as his administration proved and as the writers of his time tell us.

Two years after the death of Charlemagne, his patron, in 816, Heldebold laid the foundations of his Cathedral. Although he left nothing undone to forward the work, death carried him off in 819, before it was finished. His remains were buried in St. Gereon's Church, where we still see the inscription engraved on his tomb. The Church was finished only towards 873, the year of its consecration, which took place on the 27th of September. It was begun when architecture had made considerable progress in that country, on account of the impulse given to science by Charlemagne. Under the direction of an enlightened and zealous archbishop, the Cathedral of Cologne, dedicated to St. Peter, shone forth in its structure and in its decoration, beauty and magnificence, and to the people of the north of Europe it was an object of universal admiration, and it was often copied as a model for other churches. The towers were crowned with wooden steeples.

In 1163, Frederick Barbarossa, the emperor, enriched the Cologne Cathedral with the remains of the three Magi who came from the East to adore Jesus in the stable of Bethlehem. These remains, carried to Constantinople in the fourth century, were given to St. Eustorge, archbishop of Milan. They were piously placed in the church built by him. When Milan fell into the hands of Frederick Barbarossa, he thought that he could not better recompense the services of Reinald of Dassele, archbishop of Cologne, than by sending him these precious remains. History tells us that the remains of the saints and of the martyrs were dear to the Christians of the early ages. Kingdoms and cities in the middle ages disputed about them. Happy and proud of soon possessing these treasures, the gifts of the munificence of his sovereign, Reinald passed through Switzerland on his journey to Milan, in the midst of crowds of people who came from all parts when they heard of the relics of the Magi. Passing through Switzerland he descended the Rhone to Remagen, and gave the precious remains to Phillip of Hemsberg, dean of the chapter, and then hurried back to Italy. On the 2d of July, 1164, the remains of the Magi were solemnly placed in the Cathedral of Cologne.



At that time the eyes of the whole Christian world turned towards Palestine, dear to the heart of man as the scenes of the life of Christ. The bravest knights and the most valiant soldiers in crowds enrolled themselves under the banner of the cross, to capture the Holy Land from profanations of the Saracens. Before beginning their long and dangerous journey, the pilgrim armies of Germany and of the neighboring countries crowded to Cologne, to the glorious tomb of the Magi, there to pray God to send a brilliant star to lead them, as he sent the one before the Magi to guide them to the tomb of Christ. The enthusiasm of the crusaders, not less than the liberality of the emperors, filled the Cathedral with the richest gifts as offerings on the tombs of the Gentile kings first called to the faith. Following the example of the Magi, the kings of the East, each crusader presented his offering to God in the sanctuary of the Cathedral, where rest their venerable bones. Near the rich reliquary wherein their skulls are placed surrounded with an iron railing, they read the inscription, "and opening their treasures they offered him gifts."<sup>1</sup> The number and the riches of these offerings gave rise to an idea of rebuilding the Cathedral in the Gothic style then in vogue, and the faith and devotion of these times, which led men of arms towards Palestine, equally led men of peace to restore and decorate the holy building.

Archbishop Angebert, count of Altena and of Berg, on whom Frederick II. conferred the dignity of Vicar of the empire, conceived the first idea of rebuilding the Cathedral. Already the preparations had commenced. They had thought of a plan, the materials were chosen, the workmen had gathered, when the archbishop, in the flower of his strength, was brought to the grave by the hand of an assassin. Count of Ysembourg was his murderer. Archbishop Angebert was then forty years of age. That crime stopped the enterprise for a while, but in 1248 a great fire destroyed the Cathedral, and there was then no hesitation. It was resolved immediately to begin the work stopped by the death of the archbishop.

Conrad of Hochsteten next sat on the archiepiscopal throne of Cologne. He was a bishop bold and enterprising, a prelate devoted to the Church. With an influence up to that time unknown in Germany, his courage and his obedience to Rome have been the cause of insults heaped on his memory. He exercised an important influence on the troubles which followed the deposition of Frederick II. by Pope Innocent IV., and powerfully contributed to the aid given the three emperors, Henry, William and Richard, during the siege of

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<sup>1</sup> Matt. ii. 11.

Aix-la-Chapelle, which refused to open its gates to the Emperor William.

The archbishop of Cologne laid the first stone of his Cathedral on the 14th of August, 1248, the eve of the feast of the Assumption of the Blessed Virgin. There were present at that imposing ceremony, William, the emperor of Germany; Henry, duke of Brabant; Gaultier, duke of Lumbourg; Othon, count of Guildres; Adolphus, count of Berg; Thierry, count of Cleves; John of Avesnes, count of Hainaut; Cardinal Capuccio, the Pope's legate; the archbishop of Liege, and crowds of princes, barons, bishops, nobility and people from all parts of the empire and of Europe. Is it not possible to see in that brilliant assembly a sign of the magnificence of the Cathedral of Cologne, justly called the pride of Germany. Bishop Conrad then published a bull from the Pope granting an indulgence of a year and forty days to any one who would aid in the erection or the ornamentation of the new Cathedral.

The plan of the building was traced by a master's hand whose name is lost. The plans appear to have been copied somewhat after the Cathedral of Amiens,<sup>1</sup> but the plan of the Cathedral of Cologne is much larger and the decorations finer than those of Amiens. Dazzled by the grandeur of the new building, by the happy combination of lines, by the beauty of the plan, by the boldness of the structure, by the originality of the style, by the numberless steeples, by the elegance of the sanctuary and of the absis, by the beauty and by variety of the details, the people of that age were struck with a superstitious admiration, and considered the conception of that gigantic Gothic structure above the genius of man, and supposed it was a composition of the devil.

The legends of Cologne say that the archbishop of Cologne summoned the most celebrated architect of the world and told him, in the presence of numberless witnesses, that he wished to build the grandest and most sumptuous edifice that it was possible to conceive. He then showed him the accumulated treasures and the exhaustless resources under his command. The gifted prelate omitted nothing which would inspire his imagination, or stimulate his genius. He told him of the riches he might acquire, and that his glorious name would go down to posterity. He spoke to him of the praises of the people, of his esteem among the learned men, of the popularity of his name, which would go down to posterity and be re-echoed from age to age. The architect replied: "My lord, your wishes will be fulfilled." When he pronounced these words, the legend says, a

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<sup>1</sup> M. de Verneilh.

new light shone from his eyes and faintly rested on his forehead.

Each morning as the first rays of the Aurora scattered the shadows of night, the architect was seen sitting on the shores of the historic Rhine, deeply absorbed in his thoughts filled with reveries. His eyes were ever fixed on the silvery waves of the river breaking on the shore. No distraction could turn him from his contemplations. The immovable outlines of his face were covered with clouds of sorrow during many days of painful meditation. Discouragement paled little by little his face, and at length threatened to take away his reason. After all his efforts, the ideal of the great Church was but vague and confused. Uselessly he tried to fix in the tablets of his mind the vision of the grand Church rising before him. Uselessly he tried to unite the details of the plan, that bold plan of the Church which he ever traced in his mind, but it was but a common building. The lines were badly united. "How," he says to himself, "will I complete the grand Church which I promised the archbishop?"

One day an old man, of spare form and a wrinkled face, with a tottering gait, came and sat in silence beside the architect. From time to time he looked at him in mockery, rejoicing in his perplexity. A dry cough gurgled in his throat, when a cold touch attracted the attention of the confused and despairing architect. The old withered man then traced upon the sand with a long stick the outlines of the Church, which soon the waves washed out. "That is the plan which I desired," cried the artist. But his memory in vain sought to bring back the plan which vanished. All had disappeared like a light vapor rising heavenward, leaving not the slightest trace. The old man began again his fantastic plan, the poor artist following all the movements of his wand. Carried away by an irresistible fascination, he could not turn his eyes from the magic plan, which appeared and disappeared so rapidly. A deep sigh escaped him. "Will you not sell that plan?" he said to the unknown. "I will pay you any price you wish. I will give you all I own." "I will give it to you," says the old man; "the building which you will raise will be the object of envy and despair for all your successors; your work will excite the admiration of all future ages; your name will be praised throughout the whole world; besides you will have riches and honors showered on you, your life will be considered as most happy, your desires will be fulfilled. In exchange for all this, I will only want your soul." At the last sentence the architect trembled. He knew the old man was the devil, who immediately disappeared. Going back to his



humble dwelling, the architect was seized with a fever. Sleep fled from his eyes. A thousand fantastic thoughts pressed upon his brain. The temptation came to sell his soul for the model, but he resisted it.

After a sleepless night, in the morning the architect was found again in his usual place on the banks of the Rhine, trying to recall the plans of the great Church. His thoughts were useless, the plan would not again come back to his mind. He fainted. Coming to himself, he found the tempter at his side, to whom he said "I will accept your condition." "To-morrow at midnight," replied Satan, "at this place I will give you the plan of the Cathedral, then you will sign it with your blood."

Sorrowfully the architect returned to the city, his soul torn by ambition and remorse. "Damnation, everlasting damnation," he ceaselessly murmured. At last remorse overcame his love of fame and ambition, and before the fatal hour of meeting, he confided all to his confessor. "Do you not think," said the priest, "but what it would be a good thing to deceive Satan himself? You will go to the appointed place. You will take first the plan of the Cathedral, and then make use of this which I will give you." Soon the architect was found on the shores of the river in presence of the enemy. Quick as lightning, with one hand he grasped the plan of the Cathedral and with the other he drew forth the relic of the True Cross, which the priest had given him. "I am conquered," cried Satan, recoiling from the sacred wood of the cross, "but you will gain little from your treason. Your name will be unknown and your work will remain unfinished."

Such is the legend of Cologne. We have given it as an example of the stories invented by the people of the Middle Ages, and as an example of the grandeurs and of the superiority of the wonderful Cologne Cathedral.

When Archbishop Conrad began the foundations of his Cathedral, offerings came in quickly. Kings, princes and nobles, with the people, vied with one another in their liberality. The archbishop and the citizens both rapidly pushed on the work. During the first few years the work of building was continued with a remarkable quickness. Unhappily a division arose between the bishop and the people, and regrettable disputes followed. The work was stopped, but the zeal of the people did not grow cold. After the death of Archbishop Conrad in 1261, his successor Angelbert of Falkembourg, on account of certain difficulties, retired to Bonn. Archbishop Sigefroi of Westerbουργ, from 1275 to 1298, was mixed up in bloody disputes

regarding the successor of Count Limbourg. These civil troubles stopped the work, the treasury was emptied without profit, and war eat up the resources destined for the building of the Cathedral.

The thirteenth century, so glorious in great works, was not ended before the work on the Cathedral was rapidly urged on by Archbishop Wichbold of Holt. It was for the building like a new epoch. In the calm which followed the wars, enthusiastic hopes rose in all minds, and offerings of every kind were given for the work. A confraternity in honor of St. Peter, the patron of the Church, was organized. The members of that pious association bound themselves to furnish each year considerable sums of money for the building. An army of workmen surrounded it. A thousand confused sounds filled the air like the humming of bees. The hard stones taken from the rocks of Drakenfels were carried on the Rhine in boats, and under the mallets and the chisels of the workmen they were shaped into elegant and varied forms. The work was continued without interruption. Already the high arched ceilings of the choir stretched out in noble curves. The windows shone forth in their light trefoils and the aisles of the absis were ready for divine service. Finally, on the 27th of September, 1332, the feast of the holy martyrs Cosmas and Damian, the anniversary of the old Church founded by Hildebold, the choir and the chapels of the sanctuary were consecrated, in the midst of an influential assembly from all parts of Europe, such as sixty-four years previous was present at the laying of the first stone. That new dedication took place under Henry Virnebourg, of a noble family.

After finishing the sanctuary, they began the building of the transept, of the nave, of the portal and of the towers, but divisions, disputes and want of funds often retarded the work. Began and abandoned many times, the building of the Church went on very slowly and very irregularly. The gifts of the people were at length exhausted. Finally, to the regret of the whole Christian world, towards the beginning of the sixteenth century, the workshops were deserted and the laborers dispersed. When the pretended reform, inaugurated by Luther, sweeping like a cyclone burst over Germany, the most of the religious establishments of that country were ruined, the others which escaped were robbed of their property. Under the pretence of reform, the sacking of ecclesiastical houses, the confiscation of monasteries by the state, the political intrigues and religious disintegration of the sixteenth century swept over the north of Europe. There as elsewhere and everywhere the people were but

tools in the hands of the governments. The rulers and the nobility, respected by the reformers, profited by the sacking of ecclesiastical establishments. "The riches of churches, of monasteries and of convents should be in the hands of the electors."<sup>1</sup> That age, the epoch of the reformation, was far from being favorable to the continuation of the vast undertakings of the ages of faith. It was then supposed that the work on the Cologne Cathedral was abandoned forever.

The rigors of the climate soon ruined the unfinished walls. The resources of the chapter were scarcely sufficient for the most urgent repairs. This evils went on increasing without abatement. It was impossible to foresee the time when that wonderful Cathedral on the banks of the Rhine would be completed. Years passed, and the French Revolution spread its ferocious armies over the rich provinces of the Rhine, and appeared to complete the destruction. The great metropolitan Cathedral of Cologne, abandoned by the canons, profaned by the impious soldiery, was used for the basest purposes. The whole world wept over the profanation of that venerable sanctuary, the artistic beauties of which attracted the attention of all lovers of art, when Napoleon I. appeared so suddenly upon the stage of the world. In all his glory he was deeply moved at the sight of that grand building, at the point of falling into a picturesque ruin, according to the expression of the agent of the French government. The emperor of the French carried on certain works on the Cathedral. If these attempts were insufficient to repair the disasters of the past, they at least stopped the march of destruction.

The sign of the reparation of the building was given. A return to the study of the buildings of the Middle Ages, which is the honor of the nineteenth century, inspired a lively enthusiasm for the churches which were so long forgotten, and attracted a crowd of admirers around the Cathedral of Conrad of Hochsteten and of Henry Virnebourg. The lovers of ancient art among the Germans, at the head of which was the learned Boissere, by their eloquent writings, and especially by recalling the people to the remembrance of their glorious national history, succeeded in changing public opinion to a study of the works of the Middle Ages. The victory was gained, and the restoration of the Cathedral of Cologne was determined on.

From the commencement of the work of restoration, a great cry went up from the Catholic shores of the Rhine, "Let us finish the Cologne Cathedral." That voice found an echo in the hearts of those who did not belong to the Church, and was repeated by the people living on the banks of the Oder and of the Danube. The faith of

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<sup>1</sup> Words of Melancthon.



the people, the honor of their country, and the love of the arts overcame all their other sentiments. The enthusiasm was irresistible. On the 16th of February, 1842, brass bands with their sonorous voices entertained vast crowds under the vaults of the Cathedral and choir, where two hundred musicians poured forth the hymn of triumph, and five thousand persons ranged around the standard on which was emblazoned an image of the completed Cathedral.

During the course of the same year, Frederick William IV., the king of Prussia, laid the first stone of the transept as the beginning of the work of finishing the great Church. What a memorable day in the history of Cologne. It was one of the most celebrated days of our age. A numberless population filled the Church and the neighboring streets, sending up their cries of joy and of happiness. The hearts of all were moved. They hoped to see at last the gigantic work of St. Peter's of the North finished. With a smile upon their faces they saw the crane still standing which was used to raise the stones to the top of the building in the sixteenth century, still bearing the marks of age. They covered it with flowers, ribbons and banners. King William was an admirer of the Cathedral, and he devoted his time and money to bring about its completion. He did this because he was honest in his convictions that the Cathedral should be completed as a most glorious specimen of Gothic art, and because he wished to secure the good will of the provinces devotedly Catholic, and at times not very loyal to the ruler of the house of the Hohenzollerns. The king said, "May the doors of Cologne Cathedral be the triumphal arch for the entrance of the spirit of Germany. United in strength, may that spirit build the Church; may that spirit complete it; may the great work be a sign of the lasting genius of Germany, waxing great and mighty by the union of her princes and her peoples, and by her influence over the world's peace."

From that time the work went on rapidly, the largest part of the money being subscribed through the influence of the emperor of Prussia. At length, on the 15th of October, 1880, the ceremonies declaring the Cathedral finished were held in Cologne by William, the emperor of Germany. The great document, signed by sixty-seven German princes and princesses, was then placed to rest forever in the foundations of the great Church. The emperor of Germany, surrounded by his court, his nobles, and all the aristocracy of Germany, with the representatives of the different governments, placed the last stone which finished the noble building. It was then declared completed, but it was not consecrated, because in 1872, led by that wily politician Bismarck, after her victories over France, Germany declared

war against the Church. Bishops, priests, monks and nuns were exiled. The Church was persecuted. Catholics were oppressed because of their religious opinions. But in 1883, guided by the noble Leo XIII., who reigns so gloriously in Peter's chair, Bismarck and Germany were forced to draw back, and come to terms with the Church.

When will the great Cathedral be dedicated? At the ceremonies of its completion, no priest was seen in the streets of Cologne. The chapter of the Cathedral came not to meet the king, because the archbishop was exiled from his noble Church. The emperor was met at the door of the Cathedral by the dean of the chapter and the Suffragan bishop Bandre, attended by five prelates in the gorgeous robes of the Church. They led the emperor and empress of Germany to the vestibule under the southern tower, and read the address in which were the following words: "May the hopes and the wishes, which after nearly four centuries his royal majesty<sup>1</sup> had communicated with the beginning and with the completion of our Cathedral, be fulfilled and realized. May the longed-for day dawn which may give peace to the Church, and which may give back to finish the Cathedral its pastor." The emperor of Germany was not prepared for those brave words, reminding him of the great and noble archbishop Melcher, whom he exiled because he followed his conscience in ruling his archdiocese.

The length of the Cathedral is 511 feet, breadth 231 feet, the towers are 511 feet high, the height of the arched ceilings 137 feet, the entrance to the façade is 196 feet long.

✓ Like all Gothic Churches, of which the different parts were not built at the same time, the different parts of the Cologne Cathedral are differently ornamented. There is a variety in its unity. The architects, from the thirteenth to the beginning of the sixteenth century, carried out the details according to the predominant taste of that epoch. Thus the noble simplicity of the Gothic style was followed in Cologne. There is unity and variety, but in the fifteenth century we see the prodigal use of ornamentation.

✓ In looking at the exterior of the Cologne Cathedral from the absis the view is grand. Twenty-eight buttresses rest on as many abutments, surmounted by elegant pyramids. Each of these pyramids has twelve niches for statues, some of them filled with sculptures. Nothing can give an idea of the abundance and of the delicacy of these ornaments. The eye is ravished with so many fine and charming sculptures, and the mind is struck with that perfection,

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<sup>1</sup> King Frederick William.

which shines forth in each part, and the infinite resources of the sculptor's chisel in an intelligent hand. We can understand, then, how the Cologne Cathedral is saluted by the name of the Queen of Cathedrals and the pearl of Gothic Churches.

That impression is increased still more, when we enter the sanctuary and see its light arches, which appear to be, as it were, suspended from heaven, with its numberless flying columns, its large open windows, and its elegant and bold interior structure. That Cathedral, the admiration of all mankind, is raised to the highest point by the view of the harmony which reigns between the body of the Church and its accessories, likened to the beauty of the human body. The main altar was built in 1346 by archbishop de Gennepe. The table and the plinth are of black marble. They form the frame of the altar itself in white marble, adorned with bas-reliefs representing the coronation of the Blessed Virgin, with statues of the twelve Apostles. The visitor stops for a moment with respect before the tomb of Conrad of Hochsteten, the founder of the present Church; before that of Phillip of Henisburg, the curious form of whose tomb was carved to show that this bishop built the ramparts of the city of Cologne. You stop for a moment to cast a compassionate glance at the stone which covers the remains of the unfortunate Mary de Medicis, who died in exile in 1642.

But the chapel of the three Magi excites the most lively interest. The casket of the Magi is encased in a modern sarcophagus of various colored marble. The casket itself is of gilded and enameled bronze vermillion, the front being of pure gold. That grand reliquary is a masterpiece of the jeweler's art of the twelfth century. The work is complicated and of a surprising perfection. It is second only to the grand reliquaries of Aix-la-Chapelle. You see the surface sparkling with more than fifteen hundred precious stones or engraved stones of great value, although the most costly were stolen at different times.

There is seen a topaz of wonderful size. In 1794, the canons carried the casket to Arnsburg, to Prague, and to Frankfort-on-the-Main. The troubles of the times forced them to sell the diamond crowns which covered the heads of the Magi. Afterwards they were replaced by golden diadems beautified with precious stones. Many sculptures show the adoration of the Magi; the principal historical traits of the life of our Lord; the last Judgment; the Virgin Mother; the prophets; the Apostles; Angels and Saints, and one of archbishop Reinold. According to tradition, the Magi were Melchior, Balthassar, and Caspar.<sup>1</sup> Their relics are entire, and can be easily

<sup>1</sup> Bollandists, Jan. 8.



seen on the feast of the Epiphany, when the Church celebrates the memory of their visit to our Lord at Bethlehem. They are on that day exposed to the view of the people.<sup>1</sup>

The recent discovery of ancient historical documents gives us the name of the architect; he was Gerard of St. Trond. A paper, dated 1257, tells us that the chapter of the Cologne Cathedral gave a house to the architect Gerard, who had charge of all the works of the Cathedral, to recompense him for the distinguished services which he rendered to the Cathedral. That took place nine years after the beginning of the foundations. These papers upset the old traditions and legends of the people, who supposed that the devil was the architect.

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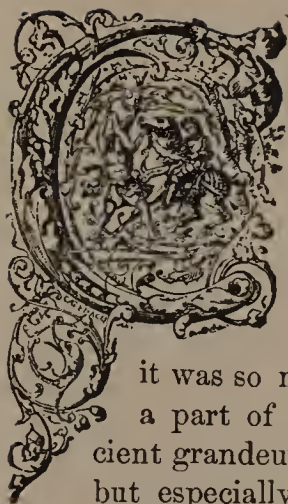
<sup>1</sup> *Mélanges d'Archéologie*, par P.P. Arthur Martin et Charles Cahier.





CATHEDRAL OF MAYENCE.





# THE CATHEDRAL, MENTZ.

COMING to Germany the Roman soldiers established a military post at Mentz, because it was so near Treves, where the emperors came to dwell a part of the year. Mentz is now fallen from its ancient grandeur. It is noted for its strong Christian spirit, but especially for the fine Cathedral in the Romanesque style, completed in the twelfth century, and which contains remarkable altars, tombs, missals and relics. Among its principal treasures is the seamless garment worn by our Saviour, and which was brought from Palestine by St. Helena and deposited in the Cathedral which she founded, where each year crowds of pilgrims gathered to that holy shrine.

Mentz, the chief city of the beautiful provinces watered by the Rhine, in past ages was the scene of many grave events, for armies and conquerors contended for its possession. Quaint and curious inscriptions coming down to our days tell of the Roman soldiers who occupied the city even to the fall of the empire; some remains of the Merovingian empire bring us back to the obscure history of the invasion of the first kings of the Franks.<sup>1</sup>

Christianity was preached at an early time to the people of that celebrated place, and it was erected into an episcopal see in the third century. There for a long time the influence of Christian civilization was felt in spite of the difficulties of its situation, occasioned by war and the rudeness of its rulers, while the great cities, to-day so flourishing in Germany, were but poor hamlets hidden in the midst of forests or only desert wastes, waiting for the monks to build their convents around which cities afterwards grew, Mentz was already a large and celebrated city.

Among the bishops of Mentz, none became so popular as St. Boniface, whose labors to evangelize the country, merits for him the glorious title of the Apostle of the Germans. Coming from a noble family of England, Winfrid, whose name the barbarians translated

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<sup>1</sup> See Bulletin Monum. par M. de Caumont.

literally into Latin by Boniface, showed from his most tender youth a desire to work for the conversion of the German people, who were by race so closely allied to the Anglo-Saxons. After having worked prodigies of zeal and of charity in Bavaria, in Thuringia, in Franconia, among the Frieslanders, the Hessians and the Saxons, in 723, Pope Gregory II. called him to Rome, and consecrated him a bishop. Afterwards, in 732, Gregory II. made him the archbishop and the primate of Germany, and in 738, after his third journey to Rome, he was appointed as the papal Legate of Germany. He erected various bishoprics, established numerous churches in different parts of the country, and exercised a great influence over the last Merovingian kings, even over Pepin and Carloman. He was named archbishop of Mentz by Pepin, and confirmed by the Church.<sup>1</sup> When a revolution raised Pepin the Short to the throne of France, Childric III. weak and despised, the last king of the Merovingian dynasty, spent his last days in a monastery.

Pope Zachary did not at first approve the election of the new king, but at length conceding because he was elected, St. Boniface crowned the monarch. That ceremony took place at Soissons in 752, before all the dignitaries of the nation. History tells us of his devotion and of his thanks to religion for his crown. King Pepin gave the archbishopric of Mentz to St. Boniface, who before that had no fixed see. The Apostle, whose zeal for the salvation of souls and the glory of God could not be exhausted, soon left Mentz and penetrated into the most distant and dismal regions of Friesland to convert the natives to the Gospel. In one of his journeys, when crossing the savage country where now stands Dokkum with fifty of his converted companions, he was attacked and suffered a glorious martyrdom.<sup>2</sup>

In the year 636, all the bishops and the members of the nobility of the kingdom were gathered in an assembly called by King Dagobert in the city of Mentz. There many religious and civil questions were settled, and some authorities considered it rather a council than an assembly called by a king.

In 813, a large council gathered there invited by Charlemagne, which was presided over by Hildebold, archbishop of Cologne and chaplain of the palace. They drew up fifty-six canons, one of which states that the king's deputies, in concert with the bishop, could inspect monasteries and convents. That concession to secular authority in after times became a source of many abuses and disputes. In many circumstances we find that Charlemagne's pious zeal went

<sup>1</sup> Am. Cyclop., Art. Boniface.

<sup>2</sup> Am. Cyclop., Art. Boniface.

beyond his prudence and conflicted with the ancient discipline of the Church, and injured the institutions which he intended to help. At the end of the ninth century, the calamities which pressed on these feeble states, the remains of the empire of the great Charlemagne, found an eloquent echo in one of the councils of Mentz. Anarchy was then at its culminating point. Might prevailed over right. Cities were sacked, the country ravished, men and women delivered up to the most humiliating excesses, churches burned, altars overturned, relics of the saints trampled under foot, monasteries destroyed, priests, monks and nuns driven from the country; everywhere murder, libertinism, violence.

Such was the sad tale of society which the bishops saw before their eyes when, in 888, they gathered in a council to deliberate on the means of saving their country. The Church of Mentz in these deplorable circumstances and during the tenth century which is called the leaden age, was celebrated for its love of discipline, for the zeal of its archbishops in spite of the depraved morals of society, of the spirit of disobedience of the people, and of the sad remains of past wars. When peace came, the Cathedral dedicated to St. Mark, the remains of the piety of St. Boniface and of his successors, rendered illustrious by the learned Raban Maur, a disciple of the renowned school of Tours, that Cathedral then received numerous ornaments to beautify it.

During the episcopate of St. Boniface and of his first successors, the Cathedral of Mentz, like many other religious monuments of France, was built of wood. In 978, archbishop Willigis began to rebuild it in stone. The ancient historians of France and of Germany speak of many churches and monasteries of wood, erected at that time. That kind of construction could be made beautiful, as we see by many charming churches of England built in the Middle Ages with their wooden ceilings, and by the oak panels of English castles, as well as in some of the old houses of Mentz. Bishop Willigis of Mentz was the chancellor and the prime minister of the Emperor Othon II. He loved the arts and letters, he patronized learned men, he encouraged labor, and like many great men he favored sculpture and erected many beautiful buildings. The reign of Emperor Othon II. was disturbed by continual wars. For that reason he is surnamed the Bloody. A stranger to the many rash adventures of the emperor, bishop Willigis wished only to preserve the traditions of learning and of goodness among his people, convinced that the cultivation of piety, of learning and of genius was better for the state than wars and battles, even when crowned with victory.



While the archbishop of Mentz was directing the building of his Cathedral, Othon II. died at Rome, according to some from the result of a wound, others say he was poisoned by his wife, the empress Theophania. After long and persevering efforts, bishop Willigis had the pleasure of seeing the building finished. The day of the dedication of the Church, after the ceremony was over, which was as brilliant in all the magnificence that prelate could carry out, in the evening the Cathedral was illuminated, but either through design or through the imprudence of some one the carpenter work took fire, and it was impossible to put it out. In a few moments the whole building was wrapped in flames and the roof fell in. The fire spread so quickly that it is evident that Mentz Cathedral, like the Roman basilicas and the ancient churches of France, were covered with wooden wainscotings.

The science of building in stone large ceilings had not far advanced towards the end of the tenth century. That accident filled all with sadness, but bishop Willigis did not despair. The very next morning he went to the smoking ruins and gave orders to immediately begin the work of rebuilding. In spite of his earnestness, the archbishop did not live to see the Cathedral finished. He died two years afterwards, in 1011, advanced in age, after an episcopate of thirty-six years. His death retarded the work, and the Church was completed only in 1037, by archbishop Bardon. That year the consecration of the Church took place in the presence of the Emperor Conrad II., who was then rebuilding the Cathedral of Spire, in Bavaria.

Twelve years after that ceremony, in 1049, Pope St. Leo IX. came to Mentz, where he held a celebrated council, which was considered by many writers as an Ecumenical council. The Sovereign Pontiff presided, assisted by many bishops and clergymen. Henry, the emperor, took part, surrounded by the principal lords and aristocrats of his vast kingdom. In 1051 another assembly, not less venerable, united there again, presided over by the Pope in the presence of the emperor, and four years later a new council assembled at Mentz. Hildebrand, then a sub-deacon, took part, he who afterwards exercised such an important influence in the Church under the name of Gregory VII. He came in the name of the Roman people to ask the emperor that the bishop of Aichstaedt might replace Leo IX. on the chair of St. Peter. His mission was crowned with success, and the pious Gebehard was elected Pope, and took the name of Victor II.

Four Popes, the immediate successors of Pope Victor, were not installed on Peter's chair till the consent of the emperor, in his qual-

ity as king of Italy, was obtained. Kings or any civil government never had the right of electing Popes. It belonged, in former times of the saints, to the people and clergy of Rome. In modern times, when the people are no more saints, the Pope is elected by the cardinals. But the authorities of the Church, in order not to cause any disturbance between the Pope and Christian kings, have asked the consent of the kings before any certain one was elected, so that governments would not cause disturbances; the election of Pope Gregory VII., the great Hildebrand, in 1073, was the last Pope for whose election they asked the consent of any government.

The Church in the council of Mentz in 1069, where the legate of Pope Alexander II. presided, forbade the Emperor Henry to put away his lawful queen Bertha, and condemned his many other irregularities. The emperor in a thousand ways abused his power. He encroached on the most precious liberties of the Church, so much as to claim spiritual power to appoint bishops and priests. The great St. Gregory VII. showed himself immovable in the resolution which he had taken to reform all abuses. No danger could frighten him. Obstacles only brought out better his wonderful energies, and, filled with a quiet courage, which is at the same time the sign of genius and the reward of sanctity, he began his great work among the clergy themselves, whom he wished to draw away from the evil influence of worldly things. Simony was the plague of the Church. "Before," says a historian, "emperors nominated men to the episcopal sees, but Henry sold them" to the highest bidder. From the moment that the Pope resolved to remedy the evil, the emperor opposed him with a proud and lofty haughtiness; but the Pope was not a man to draw back from his duty. Henry IV., furious at the remonstrances of Gregory, became uncontrollable; he would not be led to the consciousness of his faults, but went beyond all measure. In a convention called at Worms to settle the difficulties, he pretended that he was going to carry out the ridiculous scheme of deposing the Pope himself. He appointed another pope after his own heart. Two other conventions held at Mentz recognized Henry's anti-pope and completed a schism in the Church. When the news of that reached the brave Pontiff, he excommunicated the emperor. This is not the place to follow the long controversies and troubles which arose between the Pope and the emperor.

The dignity of the former has been criticised by men little versed in the history of those days, and who did not understand the condition of Christian society in the Middle Ages. But no one justifies the actions of Henry IV., who, after having sat on the throne of

nearly the whole Christian world, was at last so much despised by his subjects that they refused publicly in the Cathedral of Spire to furnish him with the means of support. Henry IV., the proud emperor of Germany, and the ruler of nearly the whole civilized world, was at last obliged to come to the monastery, where the Pope then lived, and publicly and humbly beg the pardon of the successor of St. Peter. We only ask the reader to stop and to think for a moment of the power and of the influence of the Church and of the Pope, without arms but from God, that can thus humble the proud emperors and rulers of the world. Henry IV. died miserably at Liege, on the 7th of August, 1106. His remains were deprived of Christian burial for five years, till finally, by his son Henry V., they were laid at rest in the sepulchral vaults of Spire.

If Mentz was the theatre of this schism against the Church, that city itself did not partake in it. The Cathedral was again the victim of the fire of 1081, as well as the three other churches in its vicinity. The same evil fell upon it in 1191. The flames enveloped the whole building in such a way, that the ancient structure almost entirely disappeared. Archbishop Conrad of Wittelsbach restored the nave in three years, and the building was soon raised again from its ruins with its ancient magnificence. There, in 1198, Phillip, the son of Frederick Barbarossa, was solemnly crowned by the archbishop of Tarantaise, in the province of Savoy, the archbishop of Mentz being then in the Holy Land.

In examining the imposing mass of the battlements and of the walls of the present building, we easily recognize the work of the twelfth century. On the walls of the nave built in the eleventh century, without doubt by archbishop Bordon, rests the Gothic arches. With the exception of the top of the vault of the dome and the eastern absis, the arrangement of which presents an original character, they date from the same epoch as the works carried out by Conrad of Wittelsbach. About the same time they laid the foundations of the transept and of the west of the sanctuary, but that matter did not appear to have been commenced under happy auspices. The building fund was soon exhausted, and no one came to aid the Church. Beggared by the disasters of war, work went on slowly, the workmen left it, and they spoke of abandoning it altogether, when archbishop Siegfried III. appealed to the generosity of his people. In a mandate dated the 27th of June, 1233, the bishop used every argument to stimulate the zeal of the people, and gave forty days' indulgence to all who would contribute to the work of building the Cathedral. In these ages of faith the voice of the pastor and of



the priest was always listened to. The words and the promises of Sigfried produced such an effect, that abundant means and gifts of all kinds were sent in, to quickly finish the Church.

The archbishop consecrated it on the 2d of July, 1249. Except the chapels, which were built towards the end of the thirteenth and during the fourteenth centuries, the body of the Church has not been much changed since that time. But there were many additions afterwards made to the Cathedral of Mentz, yet during the thirty years war it threatened to fall into a complete ruin. King Gustave Adolphus trampling over treaties which he signed, condemned it to be destroyed as well as all the other religious houses of the city. The fanatic soldiers were putting his orders into execution, when the Marquis of Breze, the French ambassador, strongly protested in the name of Louis XIII., and saved the Cathedral from total destruction. Tradition preserves a painful remembrance of the violent manners of the Swedes, and traces of the mutilations committed by them are still seen, as well as the baptismal font in the Church in which the king watered his horse. Gustave Adolphus caused unheard-of woes among the Catholics of Germany, and, carried away by ambition, he declared war against the powerful house of Austria.

In 1767, lightning struck the Church, and consumed a great part of the carpenter work. In 1793, a cyclone caused as great a disaster, and finally the French revolution, sweeping over the shores of the Rhine like a frightful tempest, laid siege to Mentz, burned the roof, pillaged and desecrated the Cathedral. After a long time that ancient and venerable Church was abandoned like a sad ruin, as though it had been invaded by barbarians. In 1803, Napoleon I. restored it, and on the 15th of August, 1804, with grand ceremonies, it was reconsecrated, and opened for public worship. But the ancient metropolitan Church had lost the title of an archbishop's see, which the Roman Pontiffs had given it in memory of the great St. Boniface, the archiepiscopal see was suppressed, and Mentz became a bishopric, the suffragan of the bishop of Cologne.

When you ascend the Rhine for the first time and study that beautiful river, with its picturesque banks, you are struck with the imposing sight of that old Cathedral with its magnificent towers and steeples pointing towards the sky. It is not without deep emotion that the lover of ancient art recognizes in one of its doors the bronze panels cast by order of Willigis, and in the midst of its funeral monuments the tomb of Fastradana, Charlemagne's queen, with its inscription, engraved in the eighth century.

The plan of the Cathedral is peculiar with its two absises and two

doors. Something of the same kind is seen at Worms and in the Cathedral of Nevers. The monastery near it is in a beautiful style of architecture built in the fifteenth century. It has been completely restored. The fine painted windows and the beautiful pulpit are celebrated.<sup>1</sup>

The Cathedral is 415 feet 6 in. long, and the nave is 113 feet wide; the width of the Church, including the side chapels, is 134 feet.

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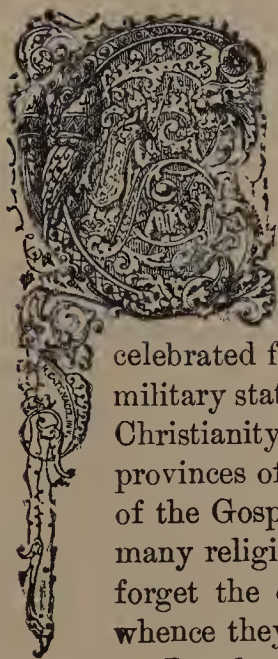
<sup>1</sup> Am. Cyclop., Art. Mentz.







CATHEDRAL AT SPIRE.



# THE CATHEDRAL, SPIRE.

CONTINUING on your way and ascending the Rhine, you come at length to the city of Spire, celebrated for its grand old Cathedral. Spire was a Roman military station under the name of Auguste Nemetum. When Christianity had penetrated among the vast and populous provinces of Germany, the French kings favored the progress of the Gospel, and founded on the banks of the noble Rhine many religious establishments. Could the Merovingian kings forget the cradle of their greatness, and the country from whence they came?

Dagobert I., king of Austria, built the first Church of Spire, on the ruins of the temple which the Romans had consecrated to Diana. Later restored or rebuilt, after long years that Church was falling into ruins when, in the beginning of the eleventh century, by the liberality of Emperor Conrad II., it was built in the most beautiful style. That emperor appeared to be inconsolable at the death of his firstborn son, who fell from his horse while hunting at the castle of Limbourg, in the neighboring mountains. As a solace for his sorrow and for the repose of the soul of the dead, he made a vow to change his castle Limbourg into a monastery, to build a college at his manor-house in Spire, and to rebuild the Cathedral of that city. Before leaving the place which witnessed such a sad accident, the Emperor Conrad empowered Walter, bishop of Spire, to carry out his triple project. Walter was a bishop worthy of the confidence of his sovereign, and, as the writers of his time tell us, he was versed in all divine and human sciences. The bishop, like many of the clergy of his day, was an architect, and the difficult art of building was to him no secret. He began the work with earnestness, and after three years preparatory work the plans of the three buildings were finished. On the 12th of July, 1030, in the presence of the nobility and the principal members of his court, the emperor laid the first stone of the Cathedral. A great crowd gathered around the imperial



cortege, and the air was filled with the music of psalms, of anthems, of hymns, and of joyous exultation.

According to the expressions of the historians the holy edifice was dedicated to the glory of God and to the honor of his most holy and pure Mother. In a transport of piety the emperor proclaimed the Virgin Mother the Lady and the Sovereign Queen of the country and of the city of Spire. At the same time he said that the new Church was to be the sepulchre of the kings and of the princes of his race, and of his successors who would die on that side of the Alps. Without having pointed out the place of their burial, twelve tombs were prepared under the sanctuary, which was called the *sanctuary of the kings*. As the Cathedral was named by the Germans *the emperor's church*, from that circumstance the city of Spire was called *the burial city*, while Frankfort-on-the-Main was called *the city of election*, and Aix-la-Chapelle *the coronation city*. Let us say, in passing, that eight emperors and three empresses of Germany sleep their last sleep in these beautiful sculptured tombs. They are: Conrad II., Henry III., Henry IV., Henry V., Phillip of Souabe, Rodolphe of Hapsbourg, Albert of Austria, Adolphus of Nassau, Gisele, empress of Conrad II., Bertha, the unfortunate empress of Henry IV., and Beatrice, the wife of Frederick Barbarossa.

The Cathedral of Spire was far from being finished, when Conrad went down to the tomb in 1039, after having reigned more than fifteen years as king of Germany, and more than twelve years with the title of emperor. His son, Henry the Black, a year before the death of his father, had been crowned. He rendered eminent service to the Church, in pacifying Rome and Italy, and in favoring the election of St. Leo IX., who at first was bishop of Toul. Sigfried, the bishop of Spire, was not a less capable architect than his predecessor, and directed the work on the Cathedral with zeal and ability. Already the chief parts of the building raised their heads majestically in the air, when the Emperor Henry III. died, and was buried by the side of his father in the sanctuary of the kings in the Cathedral of Spire. The crown and sceptre fell to the child, King Henry IV., who afterwards unfortunately became so notorious by his unreasonable invasion of the rights of the Church, and by his contest with Pope Gregory the Great. The beginning of the new reign was a happy one. By the intervention of the pious Queen Agnes, the widow of Henry III., and through the influence of St. Annon, the archbishop of Cologne, the Cathedral of Spire was finished in 1060, after a labor of thirty years.

The direction of the work had passed into the hands of bishop



Benson, the disciple of Walter and of Sigfried. Of a bold and enterprising genius, who very much aided the progress of architecture in Germany, according to the testimony of his biographer Norbert, the prior of Ibourg. We should here give an interesting fact in the history of architecture. Norbert, who wrote in 1118, says that the three great religious establishments founded by Emperor Conrad, the Cathedral of Spire, St. Guidon's College, and the Monastery of Limbourg, gave rise to a new school of architecture, to which came students from all provinces of the empire, to study the theory and practice of building. Under the guidance and the teachings of the most famous professors, there were trained and there went forth from the school of Spire numberless architects, who were priests, and who spread into the farthest countries of Europe the learning they had gathered on the banks of the Rhine.

It was customary in the Middle Ages to have famous religious establishments in the various parts of Europe, where all sciences and knowledge were taught. Countless numbers of students gathered around each master, who had charge of the great work of educating the young. Students gathered in these great Universities, where they learned the principles and imitated the vast learning of their masters, and which the common people regarded as mysterious. The ignorant populace could not understand the process by which such magnificent piles of buildings and the adroit combinations of architecture were realized, and often they attributed the building of these great Cathedrals and monasteries to the conception of the devil, and thus the gigantic proportions, the bold vaults, the vast arches, and the beautiful sculptures of these wonderful buildings of the Middle Ages inspired the people with a superstitious terror. That was the origin of many of the popular legends regarding these buildings, which are preserved to-day by the people living on the banks of the Rhine, and the rivers of Germany and of France.

Bishop Eginhard, whose learning was celebrated throughout Europe, consecrated the Cathedral of Spire. All praised its great size, its beautiful plan, its six towers, its columns and ceilings, the majestic proportions of its transept and absis, as well as its spacious crypts. Remarkable events happened within its holy walls. There the great St. Bernard, as Legate of Pope Innocent II., presided over the German Diet, which was held at Spire. The learned abbot St. Bernard, the great monk of Clairveaux, was then received by the German princes and Christian people with the most lively enthusiasm. On entering the city, the pious monk went first to the Church dedicated to the Holy Virgin, the Sovereign Lady of that religious

country, all sang with devotion the anthem "Hail, Holy Queen, Mother of Mercy." As the last echoes of the anthem re-echoed from vault to vault of the Cathedral, St. Bernard, moved by a sudden inspiration, added, "O Pious, O Sweet, Virgin Mary," which the whole Christian world has since so often sung. A few years afterwards, in 1159, the building was destroyed by fire. Historians say that the Byzantine dome resting on pillars above the transept, was the first important restoration which took place after that fire. That dome is in the Gothic style, with eight sides. We admire that beautiful work, as well as the other parts of the Church, and which were built towards 1165.

Twenty years afterwards a new fire caused considerable damage, but it was followed by a greater evil. On the 6th of May, 1450, by the imprudence of one of the workmen, in an instant the carpenter work was enveloped in flames, and all efforts to put it out were useless. The devouring flames cracked the stones of the roof and burned with such fury, that of the rich movable furniture of the Church they saved only the ornaments of the altar, the reliquaries, and the holy vessels; all the rest was burned; even the walls were burned and cracked, threatening to fall.

Bishop Reinhold Helmstaedt and the chapter of the Cathedral were not discouraged by that frightful catastrophe. Over the smoking ruins they formed a resolution of again raising the Church more beautiful than ever. Bishop Reinhold wrote an eloquent letter to Pope Boniface VIII., and when the great jubilee of 1450 was proclaimed, he obtained a pontifical Brief, by which all those who could not visit the tombs of the Apostles at Rome, could gain the same indulgence by giving money for the restoration of the Cathedral of Spire. The bishop lost no time. Preachers traveled over Germany, where the news of the burning of the *burial Church of the kings* had caused universal sorrow, and their words were favorably heard, and soon twenty-one thousand gold florins were raised for bishop Reinhold to rebuild his Cathedral. In three years the Church was repaired, and such was the magnificence displayed in the new building that historians called it a happy fire, which caused the erection of such a grand work.

After having enjoyed long years of peace, at length the Cathedral of Spire suffered all the horrors of war. The roar of battle-fields and the frightful miseries of invasion towards the end of the seventeenth century afflicted the beautiful provinces watered by the Rhine. The city of Spire was the principal victim. Louis XIV. claimed Platinat in the name of the duke of Orleans, his brother, who had married

the only daughter of the oldest branch of Prince Simmern. On the 28th of September, 1688, the French soldiers surrounded Palatinat and surprised the city, where a short time before Marshal Duras had established a garrison.

After the memorable siege and capture of Phillipsbourg, Spire was as it were crushed between the armies of both parties, because the marshal having been repulsed after many unsuccessful attempts against the German princes thought to defend himself behind the ramparts of that city. Knowing quickly that it would be impossible for him to resist the enemy, the French general evacuated his position. The city of Spire was leveled to the ground, and the inhabitants received orders to retire to France. Six days were given them to carry their goods to Strasbourg and Nancy. Four hundred wagons were placed at their disposal. The 31st of May, 1689, was a fatal day. With the sound of the trumpet, they published that at noon the city should be abandoned. At that time the soldiers drove every one from their homes, and the torch of the incendiary lighted up the scene of desolation. Tongues of fire and clouds of smoke shot up from public and private buildings. Even the Cathedral was not spared. For four entire days that raging fire burned. Unhappy people were seen around that burning building, which was glowing like a furnace, some attracted by plunder, others by that powerful instinct which draws us towards the place we love.

In 1699, ten years after these sad scenes, by the treaty of Ryswick, the old inhabitants of Spire returned to their ruined city. With great activity, excited by the love of their country and of their religion, they began the rebuilding of their Church. The bishop purified the desecrated sanctuary. The stones, blackened by the fire and smoke, filled the naves; weeds grew up amidst the broken arches, and it was a sight to bring tears to the eyes. The horrors of war pressed heavily on the people and impoverished the country. A thousand miseries required prompt action, and they were obliged to give up for a time the rebuilding of the Cathedral. The sanctuary alone was prepared for divine worship, while the work of the naves was abandoned till 1772. At that time, bishop Auguste conceived the idea of again restoring the building. Money was not abundant, but the most unfortunate thing was that the people of the eighteenth century had not the taste to appreciate the old buildings of the Middle Ages. The strongest prejudices against them filled their minds. The architects, biased by the influence of the reformation, had forgotten the Christian traditions, and no one lived to renew them. The nave was rebuilt on the ancient foundations. The façade, above



all, bears the imprint of the false taste of the last century. To-day the Cathedral is nearly completed on a magnificent plan, and in the style of the ancient Church. Its length is 449 feet, the width of the nave is 118 feet, the length of the transept is 190 feet, and the towers are 239 feet high.

The exterior decoration is simple, but produce a remarkable effect. It is formed of architectural lines, columns, projections, arcades, arches and mouldings. That system was generally adopted in the religious houses of Germany during the thirteenth century, and appears to have been in vogue in France from the beginning of the eleventh century. It is preferable to a style with a great many more delicate ornaments, because it is more lasting. Near the Cathedral formerly stood the imperial palace of the emperors, where in 1529 the Diet or meeting of the reformed princes was held which protested against the teachings of the Church coming from the Apostles, from whence their followers, or those who hold the same doctrines, are called Protestants.

A much needed restoration began in 1823, and was finished under King Louis of Bavaria. There are mural paintings in the Cathedral, well conceived and executed, which do honor to the artists and to the learned prince, who would stop at no sacrifice to enrich Munich and the other cities of his state with magnificent works of art. The statue of Rodolph of Hapsbourg, unveiled in the Cathedral of Spire some years ago, was sculptured by Schwanthaler, a disciple of Thorwaldsen. The beautiful monastery of Spire is no more. It was build in 1437. We regret still more the baptistery, a curious eight-sided building, adorned by eight columns and surmounted by a dome. In the centre was the baptismal font. The light entered by narrow windows. These were signs of its great antiquity. Historians are silent regarding the time it was built. Some think it goes back to the days of Dagobert. Although authors are not certain regarding that, still we think it was built by the liberality of the Emperor Conrad. In the crypts of the Church the primitive baptismal font is preserved which was placed there in the thirteenth century, when the custom of baptizing by pouring on water took the place of baptism by immersion.

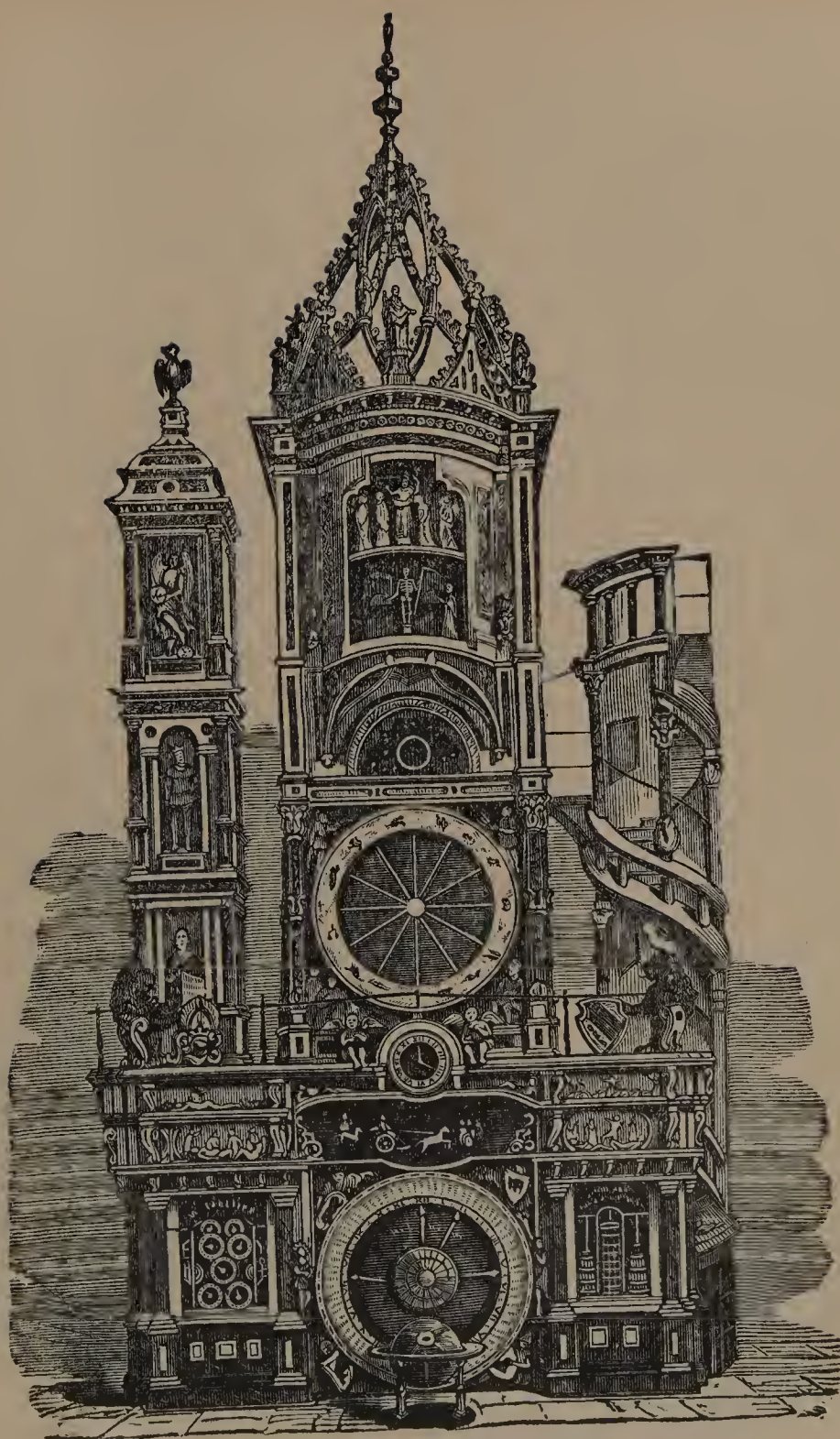
Among the grotesque figures which are seen in the Church, two groups are significant, whose strange forms excite the curiosity of antiquarians. One, just outside the absis, represents men and beasts with human forms mixed in inexpressible confusion; the other, in the interior of the nave, is the image of a little deformed man with long bristling beard, his head covered with a pointed hat, a sword at his

side, he sits astride a dragon, tearing the mouth of the beast with his two hands. The first is a scene from the mythology of the north of Europe, and in a moment we recognize Sigurth overcoming the dragon, so celebrated in the mythology of the Scandinavians, sung in the Edda, and celebrated in German poems. The valley of the Rhine is the country of legends, and the ruins which line the shores of that river recall a thousand ancient remembrances, found in popular poems, where histories terrible and grotesque of ancient times are sung by the common people. It is not remarkable, then, that the imagination of the Middle Ages sculptured on the capitals of the columns and the medallions of the exterior corners some of the traits of their principal legends; but the building, the plan, the sculptures the ornaments, the altars, the vestments and ceremonies, the liturgies and everything in our Churches and in our religion, are but the symbols, the types, the figures and the representation of the truths revealed by God to man, and impressed in sensible forms in our grand Cathedrals and in our striking ceremonies.



THE CATHEDRAL, STRASBURG.





THE CELEBRATED CLOCK, CATHEDRAL, STRASBURG.



# THE CATHEDRAL,

## STRASBURG.

URING the times of the Roman occupation, on the present site of the city of Strasburg stood the ancient city of Argentoratum. It was a place of considerable importance, and there the Romans erected a strong fortress, from which went forth many legions and bands of soldiers against the warlike Germans. A strong wall surrounded the city, and it became the principal village of the fertile level plains around, watered by the historic rivers the Rhine and the Ill, which flow through the city, spanned by many bridges.

Soon after the third century, the missionaries from Rome penetrated France and Germany, and churches were established in the chief cities and villages of the valley of the Rhine. When the city grew in importance, it became a bishop's see, and the bishops of Strasburg, during the Middle Ages, ruled a large territory on both banks of the Rhine. Like many of the cities of Germany during the latter part of the Middle Ages, it became free and her citizens ruled their own internal affairs as seemed to them best.

It is probable that the first Cathedral of Strasburg was of wood. The present Church was built at different times, which breaks the unity of plan. The sanctuary and the transept were erected during the eleventh and twelfth centuries, while the nave was raised during the thirteenth century. In 1277, bishop Conrad of Lichtenburg laid the first stone of the principal portal and of the tower. Erwin of Steinbach was the architect. He intended to raise two towers, higher than any building the world ever saw before, but when the work was only half done he died. That took place in 1318, but the work was continued by his son John and by his daughter Sabina, a lady of remarkable talents for architecture. She was also a fine artist and sculptured many of the beautiful statues adorning the Church. Following the ancient tradition, the people of Strasburg still point out to you many charming works which they say came from her gifted chisel.

Although the want of unity of plan we see in the body of the Church prevents it ranking among the great Cathedrals of the world, still the grand façade and the noble tower crowned by a beautiful spire make it one of the most celebrated buildings of Europe. The plan of bishop Conrad and of Erwin was grand. It was more, it was bold. They intended to raise those two steeples to a height never before conceived, and to decorate them and the façade and entrance with fine sculptures and beautiful tracery, making the front entrance of Strasburg Cathedral one of the finest in the world. But many difficulties stood in the way. The money collected for the work was exhausted before it was completed. The treasury of the Church was emptied, and the second spire was never completed. As seen in the engraving the façade of the Cathedral would present an imposing sight if the other tower were finished. The one now standing is among the highest ever raised by man. Rising to the height of 468 feet, its summit pierces the regions of everlasting storms. It is exceeded only by the spires of St. Nicholas Hamburg, 473, the Cathedral Cologne, 511, and the Washington Monument Washington, D. C., when completed, 555 feet. But the latter has no architectural beauty, being more like a great square stone chimney than a monument.

You can go up to the summit of the tower of the Cathedral by ascending the 635 steps. The chief characteristic of the great tower and steeple is the extreme lightness of the work. The tower, pyramid in shape, appears high outlined against the sky as so much lace work, the light shining through all its parts. What a wonder of architecture it was to build of stone so high and so light a work. Nevertheless, during the long centuries since it was built, not a stone has been disturbed by the storms and winds which for generations have swept down from the regions of the distant Alps. Time has justified the genius of the architect. The tower is flanked by four small towers, one at each corner, each united to the main tower and bracing it by numerous flying buttresses. One of these side towers has a double spiral stairway like the celebrated one seen in the Chateau de Chambord. Two persons can ascend or descend at the same time and at the same level without seeing each other. As you ascend towards the top of the steeple, the height is so great that there is danger of dizziness even for the best climbers. You appear to be looking down into a fathomless abyss; besides there is no staircase to prevent you from falling. The view from the top is grand. At your feet lies the ancient city of Strasburg. The old streets are narrow and crooked and winding, but the new streets are wide and beautiful.



You are delighted by the view of the fertile valleys of the Rhine and of the Ill, by the smiling plains of Alsace and of Lorraine, where powerful armies in past ages fought and victories glorious in history were gained, while far to the west and south rise the summits of the Alps, capped with everlasting snow, and to the east stretches the mountains and the woods of the Black Forest.

From the foundation of this celebrated Cathedral it was dedicated to God's Mother under the name of Our Lady of Strasburg. Around its holy walls cluster the most remarkable historic reminiscences. The great kings Clovis and Charlemagne were its benefactors in the days of their glory, and they contributed freely towards this historic Church. Henry II., emperor of Germany, manifested more than once his love and esteem for this grand old building. Once he desired to resign his crown and throne, and in religion bury himself from the cares of governing the great German empire. He asked to be allowed to become one of the canons of Strasburg Cathedral. The members of the imperial court cried out against these intentions of the emperor, but they could not shake his resolution. He came to the Cathedral, and on bended knees before the altar, he swore reverence and obedience to the bishop of Strasburg, asking to be allowed to form one of the clergy of the chapter. Bishop Wernher would not accept, and told him that it was the will of God that he continue, as he had before, to keep his crown and govern Germany with justice and equity. The emperor submitted. He then gave rich and valuable gifts to the Cathedral of Strasburg, and founded a benefice called *the king of the chancel*, which lasted till it was destroyed during the French revolution.

Frederick Barbarossa, emperor of Germany, also enriched that great Cathedral. There is seen the equestrian statue of Rodolph of the noble house of the Hapsbourg, which now rules the Austrian empire. That statue was given as an everlasting remembrance of the emperor's generosity to this historic Cathedral. When, under the great Louis XIV. of France, the French soldiers captured Strasburg on the following day, when the king entered the city in triumph he came to the Cathedral there to thank God for the success of his army. Within its holy walls was celebrated the marriage of Louis XV. of France with Mary Leczinska. When on her way to France, in 1770, the unhappy Marie Antoinette stopped to visit the Cathedral, who would have imagined that the fair head, the cultured face, and the beautiful figure of that young lady, as she came on her journey to wed the heir to the throne of France, who would think that she would meet with such a fate? When queen of France, she was dragged to

the scaffold, her head cut off, and her body thrown into a pit of quicklime by the fanatics of the French revolution.

By a remarkable providence of God, the son of a family of Corsica brought order out of chaos. He stamped out the furies of the French revolution and placed himself on the throne of France. He was Napoleon I. It appeared as though God in heaven fought on his side. Armies melted away before his victorious eagles. Whatever he undertook succeeded, till success turned his head and he laid violent hands on Pope Pius VII., and dragged him to Paris. From that time heaven deserted him, and the lonely island of St. Helena, washed by the waves of the broad Atlantic, heard his last sigh. Now the dome of the Invalides in Paris covers the remains of him, the greatest leader and warrior of modern times. His nephew, Napoleon III., rose to the throne of France, and all was prosperous till he deserted the Church, and from that time disaster after disaster fell upon his armies till they culminated at Sedan. He died in exile at Chiselhurst, and the last of the house of Napoleon perished by the darts of the Zulus in South Africa. Thus nations and royal houses rise and perish, while the Church stands forever. During the late war between Germany and France, when the city of Strasburg was besieged, the Cathedral suffered from shots and shell. For a month the horrors of war surrounded the doomed city, but at length, seeing that further resistance was useless, the French commander, General Uhrich, surrendered to the Germans during the night of September 27-28, 1870. When peace was again restored, and Alsace and Lorraine were ceded to Germany, the damages of the bombardment were restored, and the Cathedral again stands out in all its beauty.

#### THE CELEBRATED ASTRONOMICAL CLOCK.

The first clock was begun in 1352, and finished in two years. It was a beautiful piece of machinery for that time. The second clock was commenced in 1547 by Herr Bruckner and Heerlin, but owing to difficulties it did not begin to run till 1574. The present clock, the most wonderful piece of machinery which ever came from the hand of man, was commenced on the 24th of June, 1838, first ticked Oct. 2, 1842, and solemnly inaugurated on Dec. 31 following. It only retains the case and a few ornaments of the old clock. We can give only a few details of this wonderful invention of M. Schwielgué, a noble monument of his genius.

As seen in the engraving the clock consists of three towers, united at the base, the latter being surrounded by an iron grate, so that the machinery can be seen. At the base is a *celestial sphere* with dial

showing the *sidereal* time. The sphere of copper has all the stars down to the sixth magnitude comprising about 5,000, all in their true positions, grouped in 110 constellations. It has the equator, the ecliptic, etc., and tells the exact position of any star at any time, and besides gives the *precession* of the equinoxes requiring 25,804 years for a revolution. Behind this sphere is the *calendar*. A metallic band or ring 29 feet in circumference gives the *perpetual calendar*, the months, dates, dominical letters, names of Saints, and the fixed festivals of the Church. It advances one date at midnight. Apollo at the right with an arrow points to the day of the year and to the name of the Saint, while Diana on the other side represents the goddess of night. This calendar marks the leap years, and marks forever the regulations of the celebrated calendar of Gregory XIII., now used by all civilized nations. It also points out the movable feasts, which take their places at midnight before the 1st of January each year. There you will also see the first Sunday of Advent, the Ember days, and the feast of St. Arbogastus, the Patron of Strasburg. Four statues, done by Stimmer, represent the four great empires of antiquity prophesied by Daniel—Persia, Assyria, Greece and Rome.

The space within the calendar is devoted to the *apparent* time of both the sun and the moon, giving both the *true* and the *mean* time. The rising and setting of the sun are indicated by a movable horizon, showing the exact length of any day or night in the year, due allowance being made for the refraction of light, which amounts to nearly three minutes. Golden and silver disks on hands represent the sun and moon, as seen by the eye, and when eclipsed a globe represents the earth throwing a shadow on the moon, or the latter on the earth. The most abstruse figures of the astronomer are thus carried out, and that for an indefinite period of time in future eclipses.

The two spaces adjoining the calendar are devoted to the ecclesiastical calculations of Easter, the irregularities of the lunar motions, the complications of cycles, golden numbers, dominical letters, Roman indictions, Julian periods and epacts. On the right are found the complicated machinery devoted to the solar and lunar equations, the equation of the centre, the eviction, the equation, the variation, the yearly equation, the reduction, and the nodes of the moon.

The portion above the calendar is devoted to the days of the week. On azure representing the sky, appear the Pagan divinities to which the days of the weeks in ancient times were dedicated, one of them coming forth each day of the week in light graceful chariots drawn by different animals allegorical of each divinity, with the name of the



god or goddess on the wheel of the chariot. On Sundays appears Apollo, the god of the sun; Mondays, Diana, the goddess of the moon; Tuesdays, Mars, the god of war; Wednesdays, Mercury, the god of commerce; Thursdays, Jupiter, the chief of the gods; Fridays, Venus, the goddess of love, and on Saturdays, Saturn, the god of time. On each side are fine paintings by Stimmer, representing the Creation, the Resurrection, and the Last Judgment, with two figures allegorical of virtue and vice. Above, on either side, are images of two lions sculptured in wood, one holding the escutcheon and the other the coat of arms of the city of Strasburg. In the centre is a clockface giving the time, with the difference between the shortest and longest days of the year. On each side are two genii. One strikes the quarters and hours, and the other holds an hour-glass, which he reverses at the last stroke of the hour.

Above is the *planetarium*, according to the system of the priest Copernicus, the father of our modern astronomy. It gives all the motions of the planets, composing our system. The groundwork is azure, representing the sky, and in the centre a golden gilt disk represents the sun, from which proceed 12 rays corresponding to the 12 signs of the zodiac. Seven small spheres at relative distances from the central disk represent the planets with their relative distances from the sun, and by their motions exactly representing the movements of the planets around the sun. There you will find the earth going around the sun, and the moon around the earth. At the corners are four emblems of the four seasons, and of the four ages of human life.

Over the *planetarium* placed in the starry heavens a globe represents the changes and the phases of the moon. There are also seen paintings, one representing the Christian Church under the figure of a female rejoicing, and the other Anti-christ, under the form of a hideous dragon with seven heads.

At each quarter a *child* appears and strikes a bell once; at the half hour a *youth* comes and strikes twice; at a quarter before the hour a *man* strikes three times, and at the hour an *old man* strikes four times. They represent the four ages of human life. They disappear after striking. The hour is struck by a hideous skeleton figuring *death*. The other four figures do not strike during the night, to figure sleep so necessary to all stages of life.

The upper part of the clock, richly ornamented, is occupied by a figure of Christ. After *death* has struck the hour of twelve each day the twelve Apostles, each with his badge of martyrdom, come to the feet of the Saviour and salute him, while he gives them his bene-

diction in the form of a cross. During this procession, a cock on the top of the tower to the left flaps his wings, and crows three times. In the centre of the middle dome is a statue of Isaias, sculptured by M. Grau of Strasburg, while around it are the four Evangelists, with their mysterious symbolic figures of Ezekiel. The highest painting in the tower to the left represents Urania, the muse of astronomy, the middle gives the colossus of Daniel, allegorical of the four great empires, and the lower is a portrait of Father Copernicus, the founder of modern astronomy.

The central tower is 64 English feet. A great tower dial looking out on the Cathedral square gives the time, the hands of which are moved by the clock.

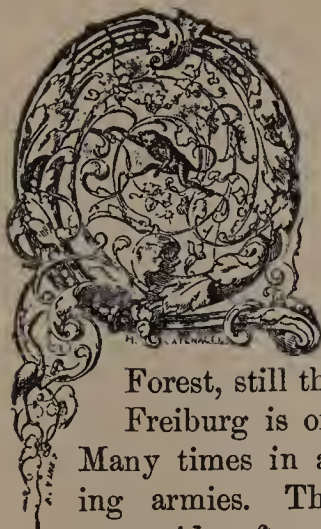
The clock is wound once in eight days, and is governed by one, regulator beating seconds; and this one movement gives direct motion to eight different departments. There are besides five secondary movements, which derive their motion from the central one, all moving with the utmost regularity and the least friction. This clock is the greatest triumph of mechanical art the world ever saw.







THE CATHEDRAL, FREIBURG.



# THE CATHEDRAL,

## FREIBURG.

QUIET to-day, on the borders of the Black Forest, still the capital of the region of the Upper Rhine, Freiburg is often visited by the traveler and the tourist. Many times in ages past was the city the prey of contending armies. The great fortifications, around the city on every side, often in the Middle Ages defended its inhabitants and saved the city. But they were destroyed by the French in 1744, when they took the city, and where once rose those strong battlements are now seen only pleasure walks and winding vineyards.

During the Middle Ages Freiburg was an important city, and in 1454 there the Pope established a famous University, which attracted numerous students from all parts of Europe. Even in our times, in 1873, there were 50 professors teaching all the various branches of human knowledge, and its library contains more than 100,000 volumes. The principal public buildings are the archiepiscopal and the ducal palaces. But these are eclipsed by the great Cathedral, one of the most perfect, as well as one of the most beautiful specimens of Gothic architecture in Germany.

Architecture in the Middle Ages created the finest and most noble buildings ever raised by the hand of man. But nothing ever equaled the boldness and the beauties of the Cathedral spires erected on the banks of the Rhine in Germany. Among these is the steeple of the celebrated Cathedral of Freiburg. In this Church the most daring and difficult problems of architecture were carried out. And the more we study this building, where solidity and elegance go hand in hand, where the noble spire is lost amid the crowds, where it has stood and braved the storms and tempests of centuries, the more we study it the more we are filled with admiration. The uncultivated eye is struck with the beautiful plan of the building, with the enormous size of the stones raised on high by the hand of man, and decorated with a wonderful wealth of sculptures and ornaments. Yet



each day architects and the lovers of the arts who come to study its beauties find within and around its walls men filled with admiration. Only a masterpiece could produce such an impression on both the learned and the uncultivated.

Freiburg has not a long history. The city was founded by Bertold III., the duke of Zähringen, in 1118. Afterwards becoming the capital of Bresgau, one of the richest and most fertile portions of the ancient duchy of Germany, it was ruled by the family of its founder till 1218, when they became extinct in the person of Bertold V., called the Rich. From that time it passed into the hands of the princes of Baden, under the rule of Austria, then to the French, again it belonged to the house of Baden, while to-day it forms a part of the German Empire. Situate on the last spurs of the mountains of the Black Forest, in the midst of fertile and smiling fields and valleys, by the revolutions which have swept so harshly over it, its ancient importance is now lost, but its grand and venerable Cathedral, the see of an archbishop, the pride of the city, has happily escaped the disasters of war and of revolutions. It is completely separated from all surrounding buildings, and that site renders it easier to contemplate its beauties.

The historians do not agree regarding the precise date of the foundation of the Cathedral of Freiburg, dedicated to our Lady. We know only that it was built by duke Conrad, who ruled from 1122 to 1152. Of the original Church there remains but the transept and the bars of the side doors. The nave was built towards the middle of the thirteenth century, while the sanctuary was erected about the year 1354. The work went on very slowly, because the dedication took place after a century and a half had elapsed, in 1513. The plan of the Church is in the form of a Latin cross, with three naves and side chapels around the absis. It is 405 feet long, 107 feet wide, and the steeple is 411 feet high.

The principal façade is adorned by a splendid porch, beautified by sculptures forming the ground floor of the tower. The Gothic fronton surmounting the entrance is garnished by statues, representing the Crowning of the Virgin. Below the principal group are the figures of two princesses with crowns on their heads in the posture of prayer. We are not able to find out their names with certainty, but the old traditions of the people of Freiburg say that they represent the two countesses of Zähringen, who were the two principal benefactors of the Cathedral. The decorations of that porch are highly praised. On each side are Gothic arcades, adorned with delicate sculptures, and crowned with rich dais, all serving to bring out



the beautiful twenty-eight statues over four feet high, representing the most famous historical or allegorical persons of the Bible. There are seen the wise virgins spoken of by our Lord, with cheerful faces, holding in their right hands the lighted lamps, while the foolish virgins, with downcast and sorrowful looks, hold their lamps hanging down, their lights gone out for want of oil. Near the wise virgins stands a statue of Mary Magdalen, carrying her vase of sweetly smelling perfumes. There you also see the statues of St. Margaret and Catherine. You will also find the sciences represented, such as Arithmetic, Geometry, Grammar, Music and the Liberal Arts typified by allegorical figures. You see in the midst of a beautiful group the grand statues of Abraham, the Father of the faithful; Aaron, the High Priest of the Old Law; and St. John the Baptist, the last Prophet of the Old and the first Evangelist of the New Law.

Nevertheless these are but the introduction to the wonderful sculptures which adorn that grand entrance. On the right and on the left are four grand statues. One representing the Jewish Synagogue with its head crowned, its eyes covered with a bandage, holds in one hand a broken scepter, while from the other the tables of the law have fallen broken to the ground, representing the word of God passing from the Jews to the Gentiles. Opposite is a figure of the Church pointing with one hand to the sculptured image of Christ crucified, and with the other pointing to a chalice. There you see the sculptured mysteries of the Annunciation and of the Visitation. The statues of the three Magi follow that of the Church, for they tell of the calling of the Gentiles. The tympanum above the door is divided into three spaces with exquisite sculptured bas-reliefs representing the whole Christian religion, the Incarnation, the Redemption, the last Judgment, and the Triumph of Christ and of his Saints. The summit of the vault which inframes those masterpieces, so well conceived and so beautifully executed, is itself incased by sixty small statuettes, besides fifty other statues disposed in three rows, the whole work upholding a grand image of the Virgin Mother, with the child Jesus in her arms.

You can imagine the beauty of these wonderful sculptures. Cold words give but a faint idea of the effect of that vast composition, where, guided by the clergy, the finest artists of the Middle Ages, there sculpture one of the masterpieces of the world. Your imagination must supply what this description cannot give. In entering that grand vestibule 37 feet long by 27 feet wide, you will see beautiful statues ranged against the walls in varied postures, brilliant in rich vestments. With grave and meditative countenances, they ap-

pear to regard you with secret and penetrating eyes. There Christian art has attained her highest excellence, showing religion, patience and piety in the highest style ever engraved on stone. There appears in sculptured stone wrought by master hand all the grand truths of the Christian religion. The birth of the Saviour, the Sufferings of the Cross, the Resurrection of the Dead, the Triumph of the Just, the Damnation of the wicked, all stand out in the finest sculptured tableaux the world ever saw. Who will say that the Christian Church has not raised the arts and the sciences to the highest point of excellence it is possible for man to aspire as she decks her grand Cathedrals with such sublime conceptions?

Over this porch is a beautiful chapel dedicated to Michael the Archangel, lighted by three Gothic windows, and opening into the nave of the Cathedral by large arcades and light balustrades. There is no altar there now. The belfry for the bells forms the third story of the tower. From the ground to the gallery ending the tower it is 129 feet. From that elevation begins the spire in the form of a pyramid shooting in graceful proportions, and stone work to the height of 114 feet, which with the pyramid 175 feet, make it somewhat less in height than the towers of the Cathedral Cologne, yet it is still one of the highest spires in the world. By well calculated and well carried out architecture, the spire is twelve sided, finely molded and sculptured, as can be seen in the engraving. It agrees well with the tower on which it rests, and insensibly the tower and steeple blend together so you can hardly tell when one ends and the other begins, showing in every part the superior talents of the architect.

From the platform you can go up into the top gallery, ascending by a stairway of 70 steps. From that high elevation, the view is grand. Looking at the Church the eye is fascinated with the beauty of its plan and the solidity of its construction. There you see that nothing was left to guess-work. All had been well calculated beforehand by a master-mind. The steeple is formed of seven stories, each made of stonework sculptured and open to the light and air, like the mullions of rose-windows without glass. They are finely adorned by sculptures, mullions, and lacework sculptured in stone, all of extreme lightness. Nothing can equal the extreme daring and superiority of that work, standing so solidly high in the air between earth and heaven. Even the very summit of the steeple has its sculptures and ornaments ending in a large bouquet of flowers, sculptured in stone, under the spreading leaves of which disappear the straight lines of the sides of the steeple. Nothing has been left undone to make that the chief

work of its kind in the world. Simple at the base, as the eye is carried up towards the sky you are ravished at the matchless beauty of the ornaments beautifying the principal work. The steeple of Strasburg alone can be compared to it, or, as some say, it is finer and more beautiful. But that is a matter of taste.





ST. STEPHEN'S AT VIENNA.

# THE CATHEDRAL,

## VIENNA.



FOLLOWING along down the right bank of the Danube, the first missionaries from Rome, soon after the preaching of the Apostles, came to a little cluster of cabins called Vindobona. There they preached the Gospel to these simple people, never for a moment supposing that it would become in future ages the capital of one of the great empires of Europe. Soon after the Roman soldiers fixed their camp on a small eminence beside the village, and from there they kept in control the inhabitants of Pannonia, and commanded the navigation of the noble Danube with its fertile valleys. When the Roman empire was destroyed by the Barbarians from the north, the latter overran these rich and smiling plains, and put many of the inhabitants to death. For some centuries the little village grew in numbers and importance in spite of wars and bloodshed till in the year 791, the whole country became a part of the empire of the Franks. The emperor Charlemagne led his victorious armies along the banks of the noble river, and drove the savage tribes who resisted him into the mountain fastnesses of Hungary. As a remembrance of his victories, the emperor built at Vienna a beautiful Church dedicated to St. Peter.

Austria, in 784, became a duchy, and Leopold of Badenbug was its first count or margrave. He was elected to the station, and like many of those who founded empires, he succeeded in having the office retained in his family, which remained with them till the family became extinct in 1246.

In 1144, one of his descendants and heir to the throne, Henry II., laid the first stone of the Cathedral. For want of space the first building was outside of the fortifications, but perhaps foreseeing the future population and extent of his capital, as the metropolis of lower Austria, he feared nothing for the Church, and six years afterwards he built a strong fortified castle near by, which protected the Church.



Three years after beginning the work on the Church, it was dedicated by Reimbert, the bishop of Passeau. At first it was only a simple parish Church, but from age to age, and century to century it grew in importance, till it became a Cathedral, and at length a metropolitan Church, ruled by an archbishop. Historians of that time tell us that it was very beautiful, but in 1258, and again in 1265, it was ruined by fire. Octavianus Jalkner was the architect and the builder, and his decorations were princely in beauty and in adornment. The western entrance was entirely preserved after these fires, and gives us an idea of the building before the fire. The architecture of that façade and of the two towers is elegant and beautiful, considering the times and circumstances when they were built.

The twelfth century saw in France and in the countries washed by the waters of the Rhine vast buildings rise, yet most beautifully ornamented, and St. Stephen's, the Cathedral of Vienna, raised by Octavianus Jalkner, who was born at Cracovia, was not inferior to many of them. He studied the principal ecclesiastical monuments of Europe before beginning his great undertaking. The margrave, Henry II., at that time was extending and beautifying the Church of Mary-Steigen, and founding a monastery for the Benedictine monks, who came from Scotland. These undertakings gave a lively impulse to architecture and to religion in the capital and surrounding country. The services of this prince were well recompensed afterwards by the emperor Frederick I. Upper and Lower Austria were then united to form a duchy, and Henry II. became the first duke of Austria. At length, by the death of Frederick II., the last heir of of Leopold, the noble house of Badenbureg became extinct, and the duchy of Austria was claimed by the emperor of Germany in his quality as freeholder of a throne which became vacant. This gave rise to many political troubles and disputes. On account of these difficulties, and in order to give peace as soon as possible to the nation without a head, Pope Innocent IV. invited all the neighboring princes and rulers to establish a government in Austria, but no one had the courage to take the matter in hand. Tired out at length by the condition of things, so hurtful to peace and good order, the representatives of the people of the duchy assembled in a convention and offered the throne of Austria to the relatives of their extinct royal house. King Wincelas of Bohemia proposed his son Ottocar, who with a great army invaded Austria, and by fear as well as adroit promises he entered the city of Vienna, where he established himself as king in 1251. He married the widow of the duke of Austria, although she was 46 and he but 23. In 1253 he succeeded his father



as king of Bohemia. He undertook a crusade against the Pagan Prussians, conquered the Hungarians, and extended his dominions from the borders of Bavaria to Hungary, and from the shores of the Adriatic to the Baltic.

After the fire of 1265, the Cathedral lay in ruins, but Ottocar showed much zeal in rebuilding and beautifying the sacred temple of the Lord. It was then restored to its primitive beauties. Two years afterwards Cardinal Guy presided in that hallowed Church over a council, which made many salutary laws, proclaimed in nineteen canons, which related to church affairs in the province of Salzburg and in the diocese of Prague.<sup>1</sup> Vienna was not at that time a bishop's see. These decrees spoke loudly against simony, and the Cardinal who represented the Pope threatened suspension against any of the clergy who would receive benefices or appointments from the laity or the government independent of the authority of the bishops and archbishops.

The rule of Ottocar over Austria did not last long. Rudolph, of the house of Hapsbourg, was elected emperor of Germany, and demanded the restitution of Austria, which he claimed Ottocar had unjustly seized. The latter, depending on the fidelity and love of his subjects, raised a great army and went forth to meet the Germans. But Rudolph penetrated into Austria, and on the 18th of October, 1276, his army appeared before the walls of Vienna, and laid siege to the city. Despairing of the success of his arms, Ottocar resigned his rights to the Austrian throne, and Rudolph entered Vienna in triumph, and celebrated his success in St. Stephen Church. In 1283, he placed his son Albert on the ducal throne of Austria, and from that time till our day the Hapsbourgs have been the royal house of Austria, and to their credit let it be said, that they have nearly always remained faithful children of the Church.

Albert II. carried out extensive works on the great Church, but historians do not tell us the nature or the amount. Ulric of Tirna and Bertha his wife, as distinguished for their generosity as for their birth, built in 1326, at their own expense, the chapel of the Cross, today dedicated to the honor of St. Eugenius. About the year 1359, Duke Rudolph IV. began the reconstruction of the building, and from that he is called the founder of the Church. During his reign the vaults of the nave, the chancel or sanctuary, and the foundations and lower parts of the tower were built. The numerous statues and sculptures were done by order of Rudolph IV., after the designs of Henry Kumpf of Hesse and Christopher Horn of Dunkelspul. Both

<sup>1</sup> Concil. Germ., T. iii., An. 1267.

of these had remarkable talents of an original and high order, judging from their works, of which the larger part remain till our day.

After that time the work went on without interruption. In 1365, the chapter of the Cathedral was established, and they pushed on the work rapidly, their resources being considerable. The magnificent steeple, seen in the engraving, was begun in 1359, by the architect Wenzel of Klosterneuburg, and in 1404 it was two-thirds built when that able artist breathed his last. The overseer of the building, Peter Bracchawitz, worked on it with great care till his death in 1429. The honor of completing it belongs to John Buchsbaum. According to historians that beautiful work was finished after the feast of St. Michael, in 1433. It is about 470 feet high, and it was seventy-four years building. It is without doubt one of the most beautiful works of its kind in the world. The long years devoted to the erection of celebrated church steeples, which excite the wonder of the world, shows rather perseverance and patience than abundance of money and resources. The obstacles and difficulties of such monuments are very great, but what excites our admiration is the unity of style, seen on every part of this celebrated steeple. The steeple of Strasburg Cathedral was seventy-two years building, that of Freiburg took a whole century, and the one in Hamm, in Alsace, eighty years.

Towards the year 1450, they undertook the building of the northern tower, of which the foundations had been laid some time before. It was to be on the same plan and with the same magnificence as the other. Buchsbaum took charge of the work. But when it had risen to a certain height they abandoned the work, and it remains so till the present day.

For many years the Dukes of Austria had asked Rome to erect Vienna to the dignity of a bishop's see, and finally, in 1480, Pope Sixtus IV. created it into a diocese and fixed the bishop's throne in St. Stephen's Church. That was done in critical times, when all Europe was in suspense. The Turks threatened Christendom with fire and sword. They had even penetrated into Italy and laid waste the fairest parts of southeastern Europe. Aroused to their danger by the voice of the Pope, the Christian soldiers rallied to the defense of their religion and of their countries, and the Turks were put to flight. Pope Innocent XIII. raised Vienna to the dignity of an archbishop's see in 1722.

After the joy of the people of Vienna at the honor conferred on their city by raising it to a metropolitan see, came the scourges of civil wars and political troubles. In 1484, King Mathias of Hungary invaded Austria at the head of a large army, and by forced marches

he captured the whole duchy, and appeared before Vienna, the capital. The inhabitants of Vienna performed wonderful feats of valor, but their courage and their ramparts could not resist the famine in the city, and they were forced to surrender, after having in vain sought assistance from their sovereign the emperor Frederick. Mathias took possession of the city, and there fixed the seat of his government, inflicting untold miseries on the unfortunate inhabitants. Nevertheless, he adorned and beautified the Cathedral, as well as carrying out many public improvements. At that time the Hungarians were celebrated for their intellectual culture, and for their advancement in the sciences and arts. They would have arrived at a high degree of civilization, if it were not for their jealousies and civil discords.

When Louis, king of Hungary, was killed on the unhappy day of Mohacz in 1526, after the inhuman victor had cut off the heads of 1500 prisoners, Ferdinand, his brother-in-law and archduke of Austria, aspired to the throne of Hungary. His pretensions appeared to be somewhat legitimate, as the last prince of that country left no heirs, and Ferdinand was solemnly crowned at Presburg. The chief lords and the nobility, displeased at the state of affairs, gave the crown to the duke of Transylvania, John Zapolya, who, too weak to resist Ferdinand, asked the aid of the Turks. The latter, only waiting an excuse, invaded the country, carrying fire, sword and devastation everywhere they went. Their leader, Solyman, appeared in 1529 before the walls of Vienna, with an army of more than 300,000 men. All Europe was threatened by the followers of the false prophet, as Vienna was the Paris of Germany, and the key of the Christian countries of the North and of the West. After twenty murderous assaults, carried out during twenty days, which were repulsed with great bravery, the Turks were forced to retreat, leaving 40,000 of their dead. Again in 1683, they appeared for the second time before the city, when they were repulsed by the Christian hero, John Sobieski. A great solemn Mass of thanksgiving was held in the Cathedral, and the city rang with the acclamations with which the people saluted their Polish deliverers.

The present building is 354 feet long and 230 wide. The nave is 54 feet wide, and 89 high. The transept is 147 feet long, the façade is 148 feet high, and the exterior walls 82 feet high.

The great carpenter work covering the roof, as seen in the engraving, is called by the people the *forest*, because it is formed in the most ingenious manner of 3,000 great trees. They are 108 feet above the nave, and 65 feet over the sanctuary. They support the



roof, made of tiles, white, red, or green, disposed in a remarkably picturesque manner. That is one of the most beautiful and unique roofs of any building in the world.

There are five doors opening into the Church, one called the Giants' Door, on the west, was built with all the characteristics of the Romano-Byzantine architecture of the twelfth century, the decoration being remarkably original and beautiful for the antiquarian or the person of cultivated taste. But the attention of the visitor is almost entirely taken up with the grand and beautiful tower and steeple, with its top piercing the clouds. It is one of the most beautiful works of its kind in the world, but either by the giving away of foundations, or by an earthquake, the top leans a little towards the north. It can be seen from all parts of the city, pointing its graceful slender steeple to the heavens, the home of the Christian. You can go up to the top by a stairway of 553 stone and 200 wooden steps. From there the view is magnificent. You see the whole city of Vienna at your feet, and the rich country surrounding it stretching out in a beautiful panorama on every side framed by the tops of the far-off hills and mountains.

The side entrances are constructed in such a way, as to interrupt by their rich ornaments the long flanks of the Church. Over the door of the entrance to the episcopal court you see rich and beautiful sculptures, representing the Death and Coronation of the Virgin. They are done with the same taste and beauty which mark all the work on this fine Cathedral. All are at the same time works of piety as well as of art. Among the principal works of art are the tableaux and the statues of Rudolph and of his queen Catherine. Behind them are figures of the nobility, holding shields and bucklers in their hands, while in the summits of the vaults you see beautiful statues of SS. Barnabas, Elizabeth, Agnes and Genevieve.

The interior of the Cathedral is simple and majestic. The pillars of the sanctuary are arranged in such a way as to receive six statues outside of the works. The stained glass windows are equal to the finest in Germany. There are forty fine marble altars, some of them surmounted by sculptures done by the great masters. During the celebration of the great feasts and festivals of the Church, the walls are covered with costly tapestries in all the grandeurs of the Middle Ages, which was the custom in France before the churches were robbed and pillaged by the Huguenots and the fanatics of the French revolution. The wonder of that Cathedral is the pulpit finished in 1430, and considered by many as the finest work of its kind ever constructed, finer even than the greatly praised pulpits of Belgium. It

is beautified by rustic forms, statues, animals and sculptures in the most fantastic groupings. The pulpit itself is of stone. There are the sculptured images of the four great doctors of the Latin Church, SS. Augustine, Chrysostome, Gregory and Leo, surrounded with Gothic foliage and flowers. The base is composed of little columns of prisms, pinnacles, miniature abutments and foliage, all finely sculptured. Twenty graceful statues stand in sculptured niches. The sounding-board above does not hide the beauties of the carvings, the sculptures or the magnificent bas-reliefs representing the seven Sacraments. The pyramid surmounting the Baldaquin overhead is adorned with blooming flowers. Under the stairs is found a stooping statue, with its head covered, holding a compass. It is the image of the sculptor, but tradition does not give the name, although he is supposed by many to have been John Buchsbaum.

The organ-case is as beautiful in some respects as the pulpit. An image forming a bracket holds a compass in one hand and a square in the other, representing the maker of the organ, or the sculptor of the decorations. The figure represents an old man, but if the artist wished to perpetuate his name, he did not succeed, for neither history nor tradition give his name.

The traveler can spend many happy hours examining the ninety sculptured stalls ornamenting the sanctuary, the baptismal font, all charming works of the fifteenth century, the holy vessels, the reliquaries, the vestments and the rich ornaments, which compose the treasury of this noble Cathedral.

What historian forgets the virtue, the piety, the sweetness and the learning of Pope Pius VI., the great Pontiff. The Christian people of Germany, always faithful to religion and to Rome, were pushed to schism and to heresy by false teachers, towards the end of the eighteenth century. The emperor Joseph II., excited by bad advisers and evil doctrines, sanctioned proceedings hostile to religion, and at the same time Leopold pretended that he had a right to the occupation of the duchy of Urbin, then depending on and belonging to the States of the Church. The emperor heeded not the warnings of the Roman Pontiff. In his nobleness of soul and confident in the good faith of an emperor who always preached and protested his devotion to the chair of Peter, Pius VI. resolved to go to Vienna and see the emperor himself. His voyage was like a triumphal procession. Everywhere the people gathered around him during his journey, and bent their heads to receive his blessing. A short distance from Vienna the emperor came to meet the Pontiff, and the first meeting was touching.

On the 22d of March, 1782, the Pope entered in triumph the city, while the acclamations of the whole people rent the air, signs of their joy and devotedness. On Easter Sunday, the Pope pontificated solemnly in the Cathedral, and never before were such grand services and ceremonies seen in this beautiful Church. Nothing was omitted which would enhance the grandeur and the pomp of the service, and, according to one writer, all were moved to tears of joy. But the condescension of the Pope was useless. Outwardly showing all marks of respect, the emperor refused to do justice to the Vicar of Christ. Blinded by the principles of a bad philosophy, which since has poisoned the fairest and most gifted minds, the emperor said that while he desired to live and to die in the Church of Christ as an obedient and respectful son of the Pontiff, the successor of St. Peter, yet he would not retract a single thing he did. He continued to close churches to divine worship. He suppressed convents and monasteries, and confiscated their property. He drove the religious from their houses. He submitted pontifical letters to the judgment of the laity. He meddled in the appointments of bishops and of priests. He attempted to exercise the right of jurisdiction which belongs only to the Church. He introduced his own peculiar views into the universities of the empire, and he even went so far as to interfere in the correspondence between the bishops and the Pope.

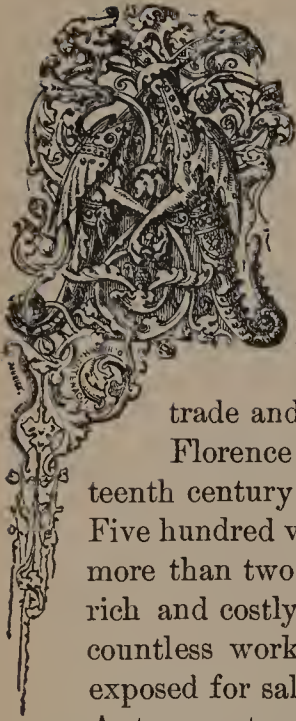
Pius VI. leaving Vienna hoped that these evils would be remedied, but in vain. The successors of Joseph II. did all in their power to remedy the evils caused by their predecessor, and the present emperor of Austria is a faithful son of the Church.

A recent letter from Cardinal Manning to the writer informs him that the plans of a new Cathedral copied after that of Vienna, is soon to be commenced in London, the entire expense of which is to be borne by one of the nobles of England.





THE CATHEDRAL, ANTWERP.



# THE CATHEDRAL,

## ANTWERP.

ANTWERP for many centuries was the most beautiful city of northern Europe, and by its trade and by its fine arts it became the Rome and the Florence of the north. Towards the beginning of the sixteenth century it was considered the wealthiest city in Europe. Five hundred vessels and ships entered the harbor each day, and more than two thousand rode at anchor before the city. The rich and costly productions of the Indies and of the East, the countless works of art and the most costly silks were there exposed for sale, or exchanged for the products of the North. Antwerp at one time possessed three hundred painters and one hundred and forty gold and silver smiths.

In 1454, Philip the Good, duke of Burgundy, founded the celebrated Academy of St. Luke, for the encouragement of painting. Afterwards it was endowed and encouraged by Philip IV., king of Spain. It was, at the same time, a religious and artistic school and from it came forth numerous disciples, who founded the Flanders school of painting. To give an idea of the masters who came from that celebrated school we will only mention Rubens, his master Otto-Venius, Jordaens, Van-Dyck, Teniers and Quentin Metsys. Painting is one of the most beautiful and one of the most elevating of the fine arts, and when Christian piety is added, it becomes sublime in its conceptions. For that reason the Flanders school was second only to the magnificent works of the old Italian masters conceived and executed under the patronage of the Popes, and clergy of Italy.

Antwerp, while it was the patron of painting, also fostered letters, and there, after having in vain tried to establish a printing office, Platin raised one of the most celebrated printing presses in the world. Born, in 1514, after the invention of printing, he gained a reputation which even in our days of fine books is not forgotten. His office was like a palace, where gathered the most celebrated and learned men of Europe, and there the great Latin and Greek scholars corrected the text of the classic authors. Such was his



reputation, that the king of Spain, then the master of Belgium, conferred on him the title of Prince of Publishers. He died on the 2d of July, 1589, leaving his presses to Moret, for whom the great Rubens, his friend, painted his picture of the Resurrection, his masterpiece, now in the Cathedral of Antwerp.

Ancient Antwerp rose from the disasters of the Norman invaders, and from the civil wars of the eighteenth century, which had reddened with blood the cities and the plains of Brabant, of Hainault, of Flanders, and from the sieges of 1809, of 1815, and of 1831. We must not forget the works of the Jesuits, the stupendous Bollandists, called the Acts of the Saints, the greatest work ever conceived and carried out by man. It is the greatest library work ever undertaken, and generations have worked on it. It is not yet finished. The work comprises the lives of all the saints. It was first conceived by P. Heribert Rosweyde and begun by P. Bollandus, who gave his name to the whole work.

Antwerp still preserves many monuments of her ancient glories, but among them the greatest is the Cathedral. The name of the builder of that noble pile is forgotten. We only know that it was erected on the spot where, after the city had been destroyed by the Normans, a statue of the Virgin was found, hence the Church is dedicated to God's Mother. At first only a little chapel was erected. Soon after it was enlarged by the good and pious people, and at length it was erected into a collegiate church by Godefroy de Bouillon. After many changes not mentioned clearly in history, the Cathedral was entirely rebuilt in the middle of the thirteenth century. It was a triumph of Gothic architecture. In beauty of decorations and of style, in nobleness and boldness of execution, and in stately grandeur, the Cathedral of Antwerp will compare with the most celebrated Cathedrals of the world. In 1533, it was damaged by a fire, which destroyed all the building except the sanctuary and the steeple. The choir or sanctuary was rebuilt in 1521, and the emperor Charles V. laid the corner-stone, while the tower begun in 1422 by the architect John Amelius, was finished in 1518 by Appelmans of Cologne.

The finest part of the Cathedral is the high tower seen in the engraving. It is distinguished for its noble simplicity. It is divided into many stories and becomes more and more beautiful as you ascend towards the top. Napoleon compared the sculptures on it to the beautiful lacework of Mechlin. It is one of the most beautiful pieces of sculpture in the world. It is 435 feet to the top of the cross. You can ascend to the top by a stairway of 622 steps. From that



elevation the view takes in an immense expanse of country. When the sky is fair, you can see the cities and plains of Bruxelles, of Ghent, of Mechlin, of Louvain and of Breda, and afar off you can distinguish dimly the smoke of the steamers as entering the Scheldt, when approaching the mouth of the river from the sea. It is one of the finest views in Europe. In the steeple hangs a chime of bells, the finest in that part of the world. There are ninety bells, all of different tones so that they form a number of octaves. On them are executed some beautiful and difficult pieces of music, and their charming harmony will strike the ear of the traveler as one of the finest things ever heard.

The Cathedral of Antwerp is 525 feet long. The principal nave is bounded on each side by two other aisles, and in reality it looks, on account of the side chapels, as though there were seven naves. Two hundred and thirty arcades, supported by one hundred and twenty six pillars, give the interior an imposing appearance. And the Gothic copula or dome in the center of the nave increases its imposing appearance, and serves to bring out the fine prospectives and the rich lines of architecture. A bright clear light not dimmed by painted or stained glass windows floods the interior, lighting up the great masterpieces of art painted by Rubens.

Once this Church was filled with the most costly works of art, and vessels of gold and of silver ornaments sparkled on its altars and shrines. The four antependia of vermilion for the altar, the monstrance of massive gold, a hundred silver chandeliers, numerous altars of costly marble, rich tapestries and ornaments of every kind and of princely value, made the Church look like a repository of the fine arts. The revolution stripped the Church of all these. They melted the precious metals, cut or tore the beautiful paintings, picked out and sold the diamonds and precious stones, and stole all articles of value which they could carry away.

The pulpit done by Verbruggen represents, in four symbolic statues, Europe, Asia, Africa and America, with figures proper to each of the four great divisions of the earth. The upper part of the pulpit is formed of interlacing branches and leaves, with numerous birds. The whole produces a curious effect on the mind of the beholder.

The stalls of the choir for the clergy designed by Geet of Louvain and executed by Durler are very fine. They may be compared to those of the Cathedral of Amiens, for in beauty of conception and in richness of execution they are about equal to those of Amiens. Groups of little statuettes, isolated statues, carvings and bas-reliefs represent the whole life of our Lord. The expression of these sculp-

tures are worthy of the ages of faith, and we can say that Professor Geet drew his inspiration from the highest sources, from that religion which has ennobled all great works of the fine arts. Delicate mouldings inframe the subjects, which are surrounded by foliage buds, Gothic carvings, and streamers of great lightness. Numberless ingenious combinations are there used to bring out the exquisite elegance of these carvings. The dais and the pinnacles which crown the niches are worked with the love and the knowledge of the beautiful, possessed so well by the artists of the Middle Ages. Above each seat you see shields or armorial bearings of those who gave or paid for these beautiful works.

But what makes the Cathedral still more celebrated, are the masterpieces of the great painter Rubens, his Raising of the Cross, his Descent from the Cross, and his Assumption. The first has a peculiar history. Rubens concluded to build himself a house at Antwerp, and he began his house by mistake in a garden belonging to a society of gunsmiths. The latter were about to institute legal proceedings against the great artist who disputed their title. But Rockox, their president, was a friend of Rubens, and by tact he succeeded in reconciling both parties, and the society agreed to give Rubens the land on condition that he would, with his own hands, execute a painting to decorate their chapel in the Cathedral where they used to meet for divine worship. He took for his subject a scene in the life of St. Christopher, the patron of the gunsmiths. Christopher comes from two Greek words meaning carrying Christ, and the artist conceived the idea of a vast picture, representing all who carried Christ. For that reason he took the Descent from the Cross as his subject. On the interior walls the same idea is represented by two charming groups of the Virgin visiting her cousin Elizabeth, and the holy Simeon holding the infant Jesus in his arms. That painting, placed in the south part of the transept, is considered as Rubens' masterpiece, and in it is seen the most salient points of the genius of the great artist. It is a wonderful composition, with vigorous colors, and light and shade well distributed. No painting has received so many praises, and according to the best critics nothing equals the dignity of conception and the magnificence and beauty of the execution. It was begun in 1611 and finished in the following year.

His other work, the Elevation of the Cross, is placed in the other transept. It is the first work he did after his return from Italy, and he painted it for the Church of St. Walburge to be placed over the main altar. No subject could better bring out the talents of the artist. The figure of Christ is very fine, and the expression of suffer-

ing on his face brings tears into the eyes of the beholder. At the foot of the cross a crowd stands in different positions, their faces expressing the different emotions of their minds. No painting gives so many faces with the expression of the moment so well expressed on their countenances.

The painting of the Assumption, over the main altar, is of a different character, for the color is finer and more transparent. The Mother Virgin, her eyes fixed on heaven surrounded with numerous angels, raises the thought of the beholder towards that abode of bliss. One of the angels flying above her offers her a crown, while the others form a bright circle under her feet. Rubens worked extremely fast and with a kind of ardor, and he painted this superb work in sixteen days. During the conquests of Napoleon I. these three masterpieces of painting were carried to Paris with the other remarkable works of art which the Cathedral possessed. They adorned for a time the capital of France, but in 1816, under the Bourbons, they were restored again to Antwerp.

Notre Dame of Antwerp became a Cathedral about the middle of the sixteenth century, only after many solicitations on the part of Charles V. and of his court. At length, in 1559, Pope Paul IV. resolved to erect the rich and populous Antwerp to the dignity of an episcopal see. Francis of Son became the first bishop. In 1576 he published certain synodal statutes, which were renewed in 1610 by bishop John le Mire, in 1634 by Gaspard Neme, and in 1643 by Ferdinand of Beuphem, his successor. They show the pastoral care they maintained for their flocks. The bishopric of Antwerp was suppressed in 1802 by the bull of Pius VII. according to the concordance or agreement entered into between the Holy See and Napoleon I., for at that time Belgium was a part of the French empire, and Antwerp was the capital of the Two Netherlands.

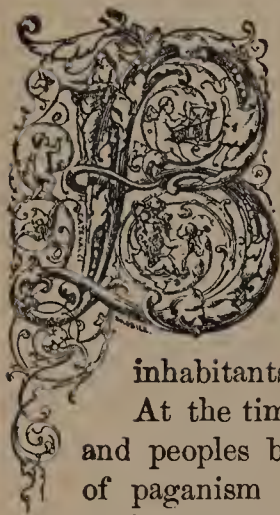




CHURCH OF ST. GUDULE, BRUSSELS.

# CHURCH OF ST. GUDULE,

## BRUSSELS.



BEING at the beginning of the ninth century a part of the vast empire of Charlemagne, Brussels became a celebrated city by the fertility of the surrounding country, the industry of its inhabitants and the business capacity of its merchants.

At the time when our history opens, many other countries and peoples better favored were plunged into the shadows of paganism or barbarity. Under the feeble successors of Charlemagne, the great emperor of the West, Belgium was often ravaged by hordes of Normans or bands of Danes.

The Belgic provinces were cut up into small principalities, themselves divided into little territories like our counties, with a lord ruling over each. Afterwards they passed under the rule of the dukes of Burgundy, and the princes of that illustrious house governed well the rich countries subject to them, then counts. The people were celebrated for their arts, their sciences, their learning, and for the refinement of their manners. Brussels, Bruges and other cities now point out with pride the monuments of their ancient taste and grandeur.

Mary of Burgundy, the daughter of Charles the Bold, by her marriage with the archduke Maximilian of Austria brought to the powerful house of Austria, the countries of Hainault, Brabant, Flanders and other important countries. The son of Maximilian, Charles V., emperor of Germany and king of Spain, became the heir of all this territory, which thus belonged to the Spanish throne. France did not like the arrangement, and the designs of Charles V. caused many peculiar embarrassments for the French. More than once the noble Francis I. complained of the matter. In 1714, that beautiful country was ceded by Philip III., king of Spain, to his daughter Isabella, wife of archduke Albert. In 1795 it was annexed to France, and from 1814–1815 it was distracted by political troubles, and divided to form the kingdom of the Lower Country, which, except Belgium and Holland, was formed of Luxembourg, Lembourg, and the country around



Liege. That new kingdom, formed entirely by the diplomats of Europe, was without natural unity or popular community of interests. It was violently disturbed by the revolution of 1830, and on the 4th of June, 1831, Leopold of Saxe-Coburg was proclaimed king of the Belgians.<sup>1</sup> These changes, so peculiar to European diplomacy, sometimes lead to singular results, as we see that the proposal to make Leopold king of Spain caused the late war between France and Prussia.<sup>2</sup>

This short historic notice will serve to give an idea of the changes which took place in the fine arts in Belgium. The influence of the powerful Charlemagne, the changes brought in by his successors, the quarrels and fights of the feudal lords, the civil organization, the authority of the burgomasters, the reign of the Spanish princes, all these had their influence and left their character impressed on the works of the fine arts produced during their different epochs; and if painting has preserved its original character, it is not the same regarding architecture. The latter reflects the state of society, and preserves the imprint of the age in which the buildings were erected. From those causes you will find in each city of Belgium curious buildings so different from the rest that they appear to have been built by different races. From that comes the picturesque style of buildings so much admired. When you travel through Brussels, Bruges and Antwerp you will find the palaces and houses represented in the old paintings of the Flanders school. Gable ends of buildings are ornamented with strange balconies. Dormer windows jut out from the house, curious railings fence in high verandas, windows are cut up into square glasses or put on fantastic forms, the high slanting roofs are pierced by windows, and the many peculiar additions to the buildings make them different and peculiar in their own way, and distinct from any others in the world. This style of architecture, which Walter Scott compares to the helmet of the soldier of the Middle Ages, during late years has been somewhat introduced into our own country.

When Lambert Balderich, the count of Louvain, in 1010, conceived the idea of building a Church on the Molenberg hill, Brussels was much smaller than at the present time. Rustic windmills occupied the space now beautified by sumptuous edifices. Count Balderich laid the first stone of the Church, which was then dedicated to St. Michael, according to the customs of the Middle Ages, for then all churches built on eminences were dedicated to the Archangel who overcame the devils, the *powers of the air, and the princes of dark-*

<sup>1</sup> Am. Cyclop., Art. Belgium.

<sup>2</sup> Ibidem, France.



*ness.* The building was not yet completed when, in 1047, they placed therein the relics of St. Gudule, the patron of Brussels. She was the daughter of Count Wilgere and of St. Amalberge, and edified the world by her virtues and astonished all by her austerities. When she died in 712, her tomb became celebrated for the pilgrimages which flocked there from all parts of the country. In 978, Charles, the duke of Lorraine and ruler of Brabant, transferred them to St. George's chapel, in Brussels.

The Church of St. Gudule was rebuilt in 1226, and the sanctuary and transept were finished in 1273. The nave is the work of the fourteenth century, while many of the chapels bear the characteristics of the fifteenth and sixteenth centuries, but the tower was built in 1518. Although the exterior is simple and severe in its outlines, the interior of the Church is gorgeous. The proportions of the building are admirable and the decorations are worthy of the chief Church of the capital of the country. The plan is in the form of a Latin cross with three naves and many large side chapels. At the sides of the pillars are found beautiful statues, done by the best artists, while some of the paintings are much admired. But nothing equals the richness and the beauty of the stained glass windows; especially the one done by Roger Van-der-Weyde, in 1546 and 1547. The designs are correct, the colors fine, the adjustments of the details well executed, the costumes elegant and the expressions full of grace. It represents the portraits of many sovereigns. It has many traits of the celebrated glasses of Pinaigrier. The stained glass of the sixteenth century, although generally well designed, yet does not produce in large churches as fine effect as the glass of the preceding ages. New York is becoming celebrated for its stained glass, and bids well to rival some of the most famous works of past centuries. The walls of the façade of St. Gudule's Church are ornamented with fine frescoes, of which the most remarkable represent SS. Regnild and Chararld, sisters of St. Gudule.

In the great nave of this Church, Philip the Good presided over the first meetings of the Order of the Golden Fleece, instituted by himself "for the glory of the Most High our Creator and Redeemer, of his glorious Virgin Mother, and in honor of St. Andrew, the Apostle and Martyr." The number of chevaliers at first admitted to the Order of the Golden Fleece was limited to twenty-four, but it was afterwards increased. During their meetings they wore mantles and hoods of velvet crimson lined with white satin, and they were clothed with rich robes of velvet crimson trimmed with golden borders, precious stones and golden tinsel. Around the neck they wore

the grand collar of the order. Another meeting of the order took place in St. Gudule's Church under Charles V., in 1516.

The pulpit is very grand, and in Belgium it is considered as the great masterpiece of wood-carving. It was carved in 1699, by Henry Verbruggen, for the Jesuits of Louvain. After the suppression of the Jesuits by Pope Clement XIV. in 1776, the empress Maria Theresa presented the pulpit to the collegiate Church of St. Gudule. The design of this pulpit is quite original, and the work is rather singular than admirable. Adam and Eve in life-sized figures are driven from Paradise by the flaming sword of the Angel, while Death, under the form of a hideous skeleton, pursues his prey, and as the sentence of death for all mankind has been pronounced, Death marks his victims, sure that none will escape his deathly embrace. The Pulpit of truth rests on the *tree* of life and the *tree* of knowledge, the branches of which, loaded with fruit, entwine in all directions. Birds and all kinds of animals sport in the branches, then pose, sometimes graceful, sometimes grotesque. Above the sounding-board the Virgin holds the infant Jesus in her arms, and with her foot she crushes the serpent's head, representing the redemption by Christ, the way, the truth, and the life of all who are saved.

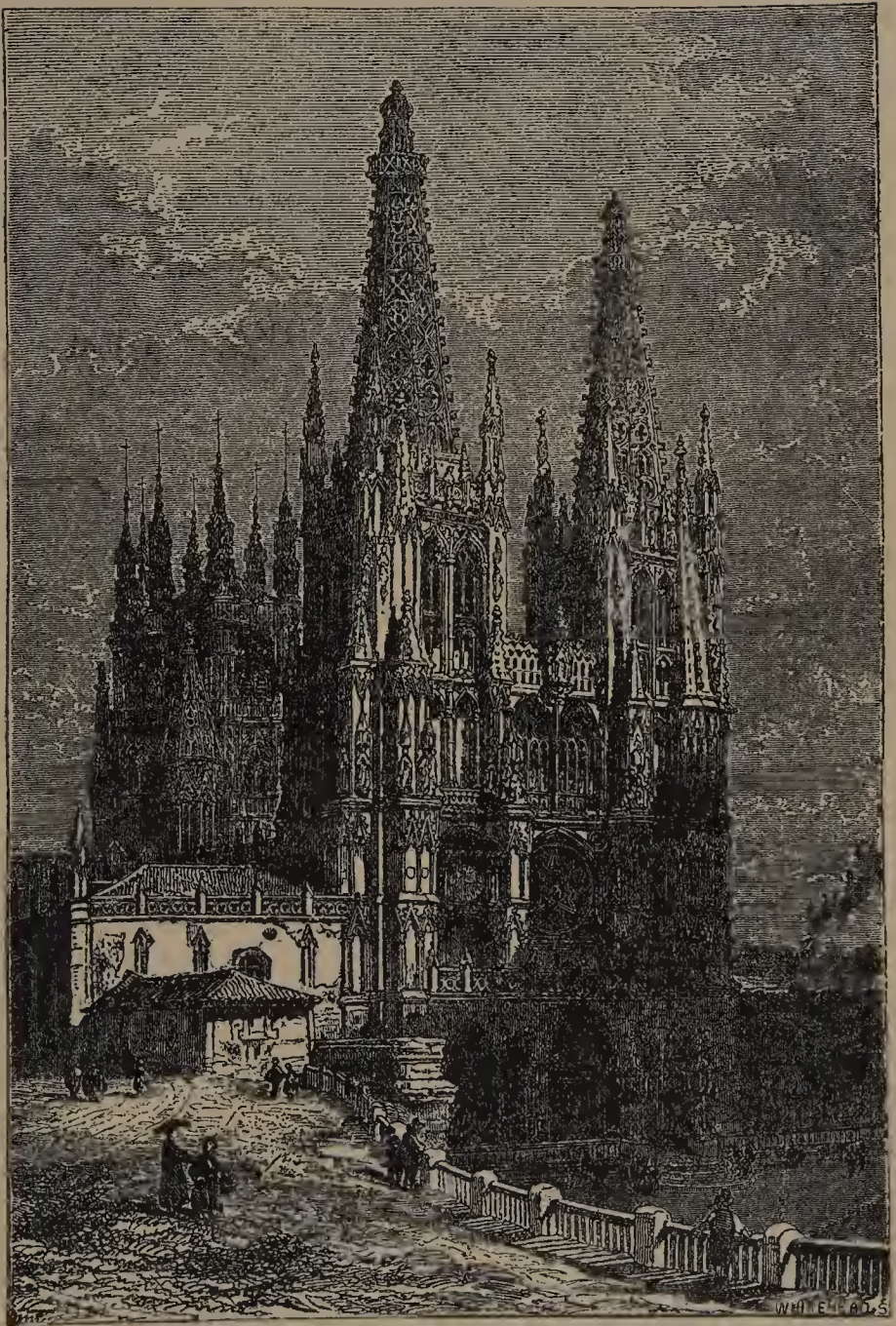
On great feast days, the sanctuary walls are draped with costly tapestries, in memory of a singular incident. With sacrilegious hatred, seen sometimes in the histories of the Middle Ages, a Jew grasped the Ceborium in his hands, resolved to renew the scenes of Calvary where his ancestors crucified our Lord. Many members of the synagogue surrounded him, and out of derision of the Christians they chose Good Friday as the day of their profanations. When they pierced the Host with daggers the blood flowed in crimson streams. Discovered in their profanations, the people condemned them, and a feast in memory of this prodigy was ever after held in this Church, and the tapestries represent the miracle. A chapel called the Miraculous Sacrament, in memory of this miracle, was erected in 1534, and it is decorated with great magnificence. Near the altar you see the stone which closes the sepulchral vaults of the archdukes.

In 1621, archduke Albert was buried there clothed in the religious habit of the Franciscans, and in 1633 the Infanta Isabella, his wife, was laid by his side in a religious costume. In former times the most powerful kings and emperors on their dying beds asked as a last request to be laid in the tomb clothed in the penitential habits of the religious orders. That was the origin of the custom of burying people in religious habits. Long is the list of the noble kings, princes and

warriors who, after astonishing the world by their deeds of valor and of bravery, went down to the grave, dressed in the woollen garments of St. Benedict, or in the white robes of the monks of Cîteaux. The memory of archduke Albert is still green in the hearts of the people, over whom he ruled so justly and so virtuously. Raised at first to the highest dignities in the Church, named Cardinal by Gregory XIII., in 1577 archbishop of Toledo by the king of Spain, and confirmed by Rome, he became the governor of Portugal and afterwards governor of Holland. Not having advanced to sacred orders among the higher clergy, which would have kept him forever in the Church, he resigned his ecclesiastical honors to devote himself to civil matters, and rendered great services to his country. Twice he refused the imperial crown. In 1610, he erected a grand monument to the memory of John II. and of Margaret of England, the wife of the latter. The tomb is ornamented by a gilded lion of ivory of a beautiful design. Another mausoleum is also found in the sanctuary, covering the last remains of Archduke Ernest, who died at Brussels in 1595. The figure of the dead is represented reclining on the tomb, the head resting on the elbow clothed in armor, his sword by his side, and his helmet at his feet, with the words "To God alone be glory" the only inscription, and worthy of a brave and Christian prince.

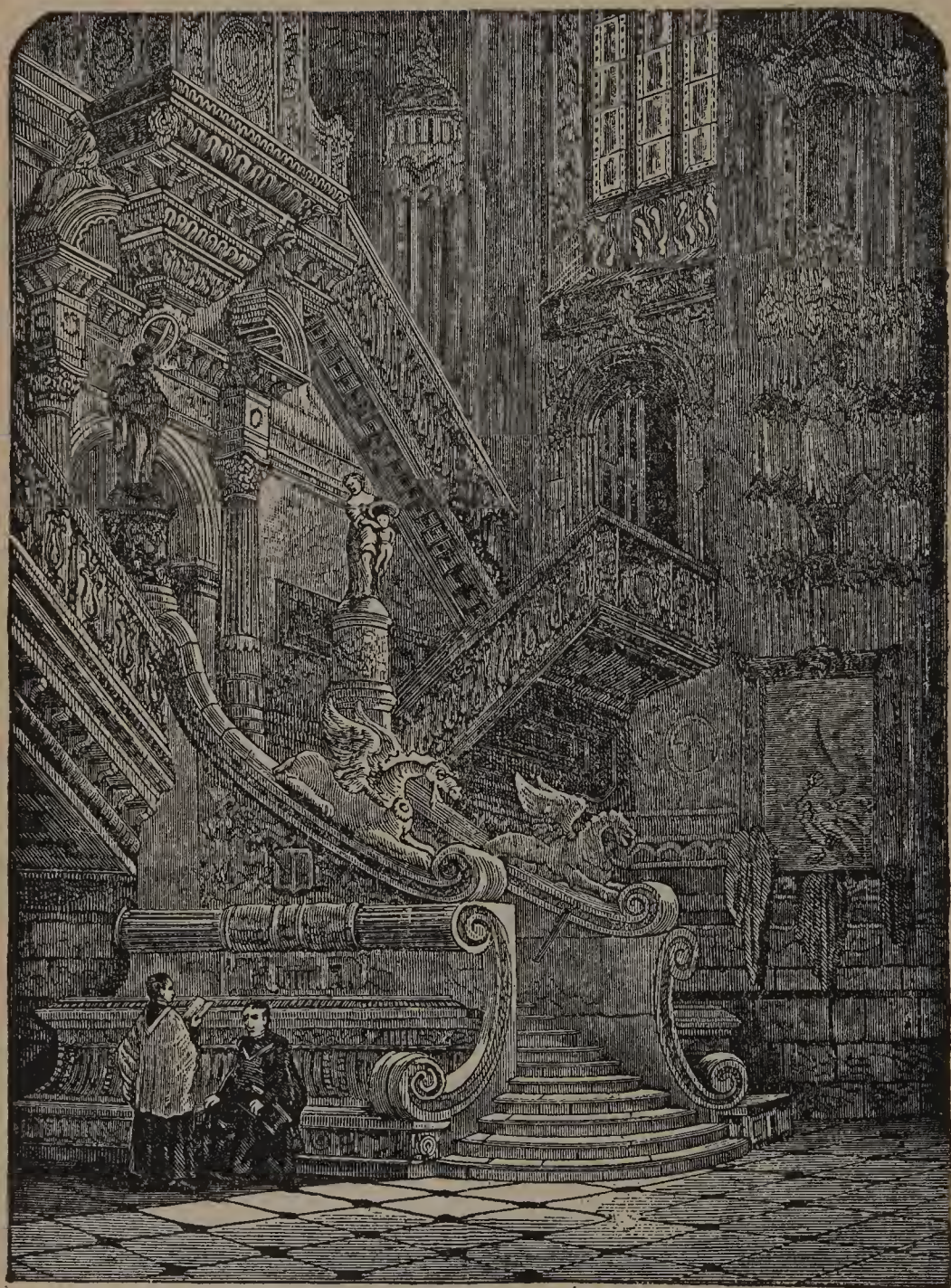
In the chapel of Our Lady of Deliverance is found a monument in white marble raised to the honor of Frederick of Merod, killed in battle in 1830. It was he who gave liberty to Belgium. The statue was done by Geefs. Not far from there is another tomb, erected in remembrance of canon Triest, as a testimony of his works and of his charity, which will never be forgotten in Belgium.





THE CATHEDRAL, BURGOS.





STAIRCASE, CATHEDRAL, BURGOS.



# THE CATHEDRAL,

## BURGOS.



IN the beginning of the ninth century, when the Moors threatened all Christian Spain, Burgos was founded by Diego, who there built a strong castle as a protection against these followers of Mohammed. Generations passed and the city grew in numbers, and at length it became the capital of the Spanish province of Castile. In the sixteenth century, when Charles V. made Madrid the capital of Spain, it declined in numbers and in wealth. Situated on the road from Madrid to Paris it is still a place of wealth and of refinement. It is the seat of an archbishop, and many of its prelates have been honored with the dignity of the cardinalate.

Situate in the midst of a country enriched by the prolific hand of a bounteous nature, illustrious by many historical remembrances, resting on the declivity of a high hill, its Gothic monuments recalling the past, its palaces covered with arabesques, its sombre monastic institutions, and its picturesque houses offer many objects of interest to the traveler or to the antiquarian. The streets of the city sometimes straight, sometimes crooked, mark the remains of a prosperity which has vanished, but which flourished here in feudal days. The walls of the city are strong like those of a fortress. Here you see those elegant manor houses in the style of the sixteenth century, brilliant in a thousand ornaments, and on every side you perceive the remains of the greatness of the city in the days when it was the capital of Spain. Not far from the walls of the ancient city, where the purest blood of Castile flowed in defense of the liberties of Spain, rise some columns marking the spot where in 1026 was born Cid Campeador, the hero of Spain, the chevalier without fear, the terror of the Moors, and the champion of Spanish independence. His valorous deeds are celebrated in poetry and in song, his exploits are filled with tales more wondrous than fiction, his bravery inspires the muse of tragedy, while the holy walls of the Monastery of Miraflores shelter his remains, laid beside those of the coffins of kings.



Burgos, in 926, belonged to the kings of Leon, but afterwards regaining their liberty, the people of the ancient city were governed by judges. Ferdinand Gonzales, one of the judges, succeeded in securing to his family the title of counts of Castile, till that time belonging only to the king. His grand-daughter, becoming the queen of Sanchez of Navarre, transmitted her inheritance to Ferdinand I., her son, who, when he ascended the throne, united the kingdoms of Castile and of Leon, in the year 1038. Ferdinand I. merited the name of the Great. He rendered the kings of Toledo, Saragossa, and of Seville tributary, and extended his kingdom to the confines of the Mondego in Portugal. By his victories he became the founder of the Spanish monarchy.

Alphonsus VI. was called from the silence of the monastery to mount the throne of Leon and Castile left vacant by his brother, who was killed at the siege of Zamora, in 1072. Alphonsus showed that the cloister of the monks guards courage and fosters the sciences of political affairs, for his coolness, his bravery and his knowledge of art of war merited for him the name of The Brave.

In 1080, the Pope sent the celebrated Richard de St. Victor as Legate to preside over the council of Burgos. The king and the Pope had come to the conclusion of doing away with the Mozarabic Rite for many centuries adopted in Spain, and they resolved to introduce the great Latin Rite, established by St. Peter, according to which the ceremonies of the Church were carried out in nearly the whole of Europe. The designs of the king met with a lively opposition from the people, but after some time the oppositions were overcome, and the Latin Rite was introduced into the churches of Castile, of Leon, and into nearly all the other churches of Spain.

On the 25th of March, 1085, Alphonsus, with the celebrated Cid, surrounded Toledo, captured the city from the Moors, and made it the capital of his kingdom, when he proclaimed himself the emperor of Spain. That occasioned many and painful disorders, but at length, in 1349, Alphonsus XI. decided that the representatives of Burgos should have the right of speaking first in the national assembly, called Spanish Cortes, reserving for himself the right of speaking for Toledo. This king gave battle to the Moors in 1340, and gained a complete victory over them, leaving 60,000 infidels dead on the field of battle, where it is said their corpses covered the country around for nine miles in circumference.

When the kings of Leon and Castile changed their courts from Burgos to Madrid, they took away from the city its principal means of prosperity, but it still preserves its importance as a military sta-

tion, still flourishing on account of its position. The city as well as the country around aided the Spanish arms till the Moors, the followers of Mohammed, were driven from the whole of Spain.

The bishopric of Burgos does not go back to a very ancient date. It was transferred there from Auca, by the Pope in 1075, and at the request of king Philip II. Gregory XIII. erected it into an archiepiscopal see. The Cathedral was richly endowed. By right of office, the king was one of the canons of Burgos, as well as of Leon and of Toledo. Among the celebrated canons of this Cathedral was arch-deacon Rodriguez Borgia, who became Pope under the name of Alexander VI.

According to all writers the Cathedral of Burgos, dedicated to the Virgin Mother, is one of the most beautiful of the churches of Spain, and the style of architecture is as remarkable as the fineness of the details. The only thing to be regretted is that it is not detached from the surrounding buildings. Seen from a distance it produces a most agreeable effect. The towers which surmount the façade, the pinnacles which crown the walls, the decorations which are found on every side, belong to the Gothic style, which preceded the renaissance. The towers and the steeples were finished by John of Cologne: There you will find the stones chiseled with an extreme care and beauty, the work of Benvenuto Cellini. The plans of the building seem to disappear under the numberless ornaments, covered with statues, statuettes, bas-reliefs, foliage, garlands of flowers, mouldings, daises, spires, pyramids, and embossments, which from a distance look as though they were incrustated with precious stones. Above the principal entrances are sculptured the chief events in the life of the Virgin; the Conception, the Assumption, and the Coronation of God's Mother. The upper balustrade is composed of lengthened letters, adorned with beautiful forms, all reading "*Thou art all fair and beautiful.*" The central rose-window may be compared in beauty to the celebrated ones in St. Ouen's Church at Rouen, in St. Peter's Church at Tours, and in the Cathedral of Strasburg. The lower part of the façade has been unfortunately sacrificed to the false taste of last century. The beautiful sculptures were replaced by others of a false beauty.

This Cathedral was built on a side hill, consequently the north entrance is about 30 feet above the floor of the Church, but it is not less ornamented than the other doors. The ground arches are filled with sculptures and statues. The great staircase, of which we give an engraving, is in the style of the renaissance, and is the work of Diego of Siloe. Following the false principles then in vogue,

especially at the beginning of the sixteenth century, you there find a singular mixture of sacred and profane ornaments. The statues and the images of saints and of mythological figures are strangely mixed. The southern door is equally well decorated. There you find a statue of the Virgin holding the Infant Jesus, also statues of SS. Peter and Paul. On the decorations of the entrance called the Pardon gate, you will see the inscription: "I am the beginning and the end, the Alpha and the Omega." Alpha and Omega are the first and last letters of the Greek Alphabet, and they signify that Christ is the creator, the beginning and the last end of all creatures.

The Cathedral of Burgos was begun in 1221, during the reign of St. Ferdinand, but it was not completed, according to all its details, till the sixteenth century. The bishop, founder of the building, by the historian of that time is called the friend of King St. Ferdinand, who aided in every way the progress of that work. He was the nephew of Blanche of Castile, queen of France and mother of St. Louis. Ferdinand was one of the most glorious of the kings of Spain. While the work on the Cathedral of Burgos was being carried out, Ferdinand carried on his military expeditions against the Moors. He captured Cordova from them in 1236. Before that time the calif Almansor forced the Christians to carry on their shoulders the bells of Compostella, and by a just decree the victorious Spaniards forced the Arabs to carry them on their shoulders into Galice. Soon after Seville was captured from the Mohammedans. Knowing from the teaching of the church that true grandeur and success does not consist in gaining battles and conquering nations, but in governing wisely his people, the Spanish king formed a code of wise laws for his people, established a stable government, eradicated abuses, established schools and convents, and many times he humbled the grandees and the pride of the aristocracy of Spain, who had oppressed the people. He was the patron of churches and of religious establishments, and the Cathedral of Burgos, more than any other, received valuable testimonies of his munificence. King St. Ferdinand died in 1253.

When you enter this Cathedral your eyes are dazzled with the brightness of the light, because the windows are not of stained glass, and because the white walls reflect the rays. The cupola of the dome, or, as it is called, the *cymborio* is over the transept. It is 298 feet high, and streams of light beam down from its windows, and is diffused throughout the building. That dome is eight-sided, and it is of a bold and daring construction, and at the same time covered with ornaments. The transept is of wonderful beauty, with every detail



carried to perfection, and, in the language of Spain, it is called *The work of Angels*. There the Gothic style produced the most charming foliage, and the most beautiful flowers, and well does this Cathedral merit the name of *The flower of the Gothic style*. That noble work was finished on the 4th of December, 1567. Those works were carried out at the expense of archbishop John Alvarez of Toledo. He was the son of the duke of Alba. It was to replace the first ceiling which had fallen on the 3d of March, 1539.

The richness of the main altar, and of the chancel railings are much praised. The altar-screen, adorned with twisted columns, covered with gildings and sculptures was made in 1575. There you find many beautiful and celebrated statues. Among the most celebrated of them is a group, representing the Virgin, the work of Miguel of Ancheta. The sanctuary itself may be considered as a royal chapel, because of the sculptures of kings, of princes, of princesses, and of personages belonging to royal families, who were buried there, at different times. These tombs now hold the remains of the powerful and of the great of the earth, but whom death leveled to the dust, and they sleep their last sleep in the church, built by the only institution which lives forever, the Church of God. The archiepiscopal throne, with the stalls for the canons are very beautiful, and adorned with bas-reliefs, representing the chief historic traits of the Bible. The principal adornment of the chancel railing is the genealogic tree of our Lord, representing his ancestors, with its branches entwining like ivy, bearing in their foliage charming statues finely modeled and filled with expression.

Even with all the numerous works of art which beautify this Cathedral, when you see the chapels you will say that they are like so many museums of art, they are so richly adorned. There are found rich and costly glass-work, which have escaped the devastations of other places, and there are historic tombs, sculptured statues, rich paintings and magnificent carvings, which attract the eyes of all. The Constable's Chapel is the most beautiful and the most celebrated. The office of Constable in Spain, as well as in France, was once the highest dignity in the kingdom. This chapel was founded in 1487, as a mortuary chapel for the illustrious family of the Velascos, the hereditary Constables of Castile. It is as large and as spacious as many churches, and decorated with extreme beauty and taste. On the exterior, the pointed steeples, adorned with climbing flowers, as they surmount the abutments, form a group of elegant pyramids, harmonizing with the steeples, which lower above the building. The sculptures were done by John of Burgogne, the architect of the dome,

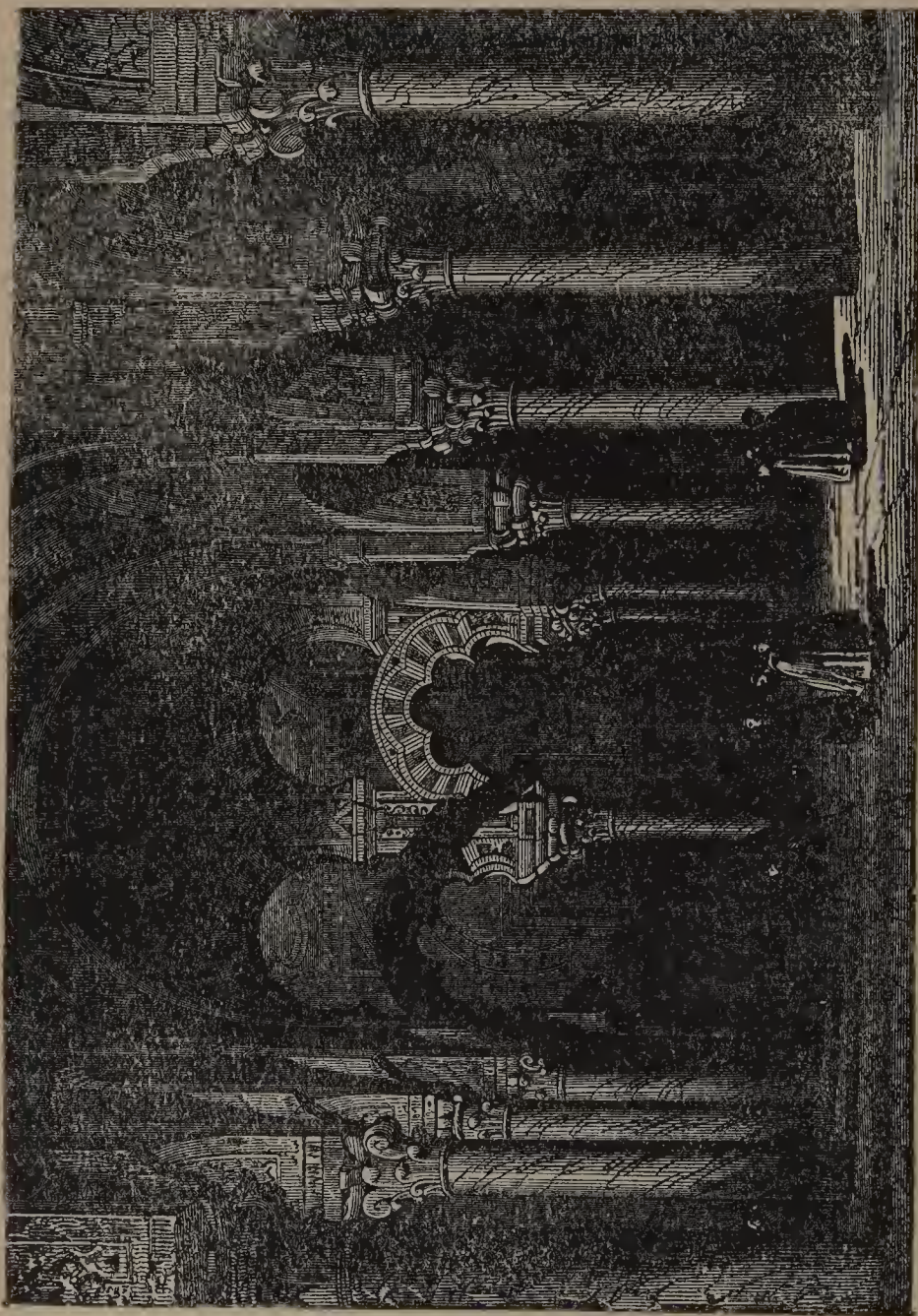
under which rests his tomb. A French artist working at Burgos, towards the end of the fifteenth century conducted to the Gothic ornaments so profuse in Spain, and many of them, as well as those in Burgundy, have the characteristics of the French renaissance. John of Burgogne used all his talents in these admirable compositions of this Cathedral, such as the Agony of the Saviour, the Carrying of the Cross, the Crucifixion, the Resurrection, and the Ascension.

In closely examining these rare sculptures, we find that the drapery and the borders of the garments are sculptured with extreme care, and their lightness and beauty give an idea of the patience and the genius of the artist. At the foot of the altar repose the last remains of Peter Hernandez Velasco, the founder of the chapel, who died in 1492. Near by is the tomb of his wife Mencia Lopez of Mendoza, who departed this life in 1500. The statues of these two celebrated personages are of natural size. They were sculptured in Italy, and brought here in 1540. At the feet of Mencia Lopez is a sculptured dog, the emblem of fidelity. In another chapel, dedicated to St. Ann, the Virgin's mother, lies the body of archbishop Louis, of Acugna y Osorio, who built the beautiful towers of the façade. His image is represented clothed in his pontifical robes, accompanied by four figures full of nobleness, personifying the four cardinal virtues of Prudence, Justice, Fortitude and Temperance. Among the many master-pieces adorning this sanctuary, we must not forget a painting by Andrew del Sarte, representing the Virgin mother holding the Infant Jesus on her knees, with SS. Joseph and John the Baptist at each side. It is a painting worthy of the best master, and the Virgin's face is charming.

But if we were to give even the names of the numberless works of art, which beautify the Cathedral of Burgos, it would make a catalogue. But we must mention the fine monument erected to the memory of Alonso of Carthagne, the eminent historian, who in 1435, became archbishop of Burgos, where he left a great name for learning, piety, and zeal for the salvation of souls. But in reality the principal ornament of this Cathedral is the piety and deep religious spirit of the people who worship here, the descendants of the ancient Castilians, who with such bravery and courage drove the infidel Moors from their fertile valleys, and emblazoned on their victorious banners their motto, "Loyalty and the love of God."







1  
A CATHEDRAL OF CORDOVA.



# THE CATHEDRAL, CORDOVA.

ORDOVA, the ancient birthplace of the two Senecas and of Lucan, the poet, in the days of the glory of Rome, 152 years before the birth of Christ, was founded by Marcellus, the Roman commander in the Celtiberian war. Being founded and first peopled by the poor patricians, by the Romans, it was called the *Patrician Colony*; by the Carthaginians, the *Pearl of the South*; by the Goths, the *Holy and learned city*, and by the Spaniards, the *Mother of sciences and the cradle of brave generals*.

At the time of the Apostles, St. James and St. Paul preached to the inhabitants of the Spanish peninsula, and soon the Christian Church of Cordova became so flourishing that towards the end of the third century, Oseus, the friend of the great St. Athanasius was appointed its first bishop. He was afterwards the friend and the adviser of the great Constantine, and presided at the famous council of Nice. Knowledge and science flourished for many centuries in Cordova, till, in the beginning of the eighth century, the followers of Mohammed, from Morocco, crossed the straits of Gibraltar, spreading with fire and sword the religion of the Koran, and the most frightful disasters fell upon the sunny plains and valleys of Spain. Capturing the principal part of southern Spain, they planted a new form of civilization in those Christian countries. During their occupation of Cordova flourished their celebrated scholars, Averroes and Avenzoar, who there taught medicine to numerous disciples. Averroes was a lover of the philosophy of the great Aristotle, and he left his impressions on all the future generations of the followers of Mohammed.

The victorious Arabs, after driving out the flourishing Christian Church of Arabia, after exterminating the great Catholic people of ancient Egypt, after wiping out the historic churches of St. John in Asia Minor, when they came to Cordova, they found a civilization nearly a thousand years older than their own. Their artists were imitators and copyists rather than creators of any new style,



and if writers of little learning say that they created the new style of decoration called the Arabesque, you must remember that it came copied from the decorations of the Christian Greeks, from the glorious buildings raised by the Catholic Church on the banks of the Bosphorus, in the cities of Asia Minor, in the days of the Byzantine Empire, long before the birth of Mohammed.

The first Cathedral of Cordova was built on the spot where the Romans erected their temple dedicated to Janus. It was consecrated under the invocation of St. George. The Moors threw down that old and venerable Cathedral, and built in its place a great mosque, called the Mezquita, and when the Spaniards drove the Moors at last from Cordova, they purified this celebrated building from all the profanations of the false Mohammedan religion, and consecrated it to the worship of the true God and of his son Jesus Christ.

The fertile smiling valleys of southern Spain, the rich and sunny banks of the Guadalquivir, are dotted with remains of the different civilizations, which at different epochs strove for the possession of that part of southern Europe. Many monuments recall the past. Buildings half in ruins recall the ancient power of fallen Rome, broken arches and fallen church pillars speak of the piety of the early Christians, tottering castles tell of extinct families now no more, aqueducts with long lines of broken arcades dotted the plains, bridges with broken arches spanned the rivers, all proclaimed a high civilization. And the first idea of the victorious Moors was to imitate this prosperity. Abderam, the founder of the independence of the Spanish Caliphate, resolved, in 786, to build at Cordova a mosque which in grandeur and in beauty would eclipse the famous temple of Mecca, raised in honor of Mohammed; the mosque of Omar, standing on the site of Solomon's Temple, or the celebrated shrine of Mohammedans at Bagdad. He drew up the plans, and to excite the workmen he labored at it himself one hour each day. The example of the sovereign produced its effect. The work advanced rapidly, but, carried away by death in 788, he left his work incomplete. His son Hescham left nothing undone to advance the building, but he also died before it was finished. Abderam II. completed the edifice, and Hachem II. lived to see the decorations in all their beauty embellishing that wonderful edifice. The court of the latter was the home of artists, and of the most learned men of the day. Under his protection the arts made great progress till the products of Cordova equaled, or even excelled, the finest works of the Byzantine Empire, and the tapestries, the silks, and the leathers of Cordova were sought after in all the cities of Europe. Cordova became rich, and Hachem gave



enormous sums of money for the decoration of the mosque, of which many inscriptions in the Cathedral still bear witness.

Cordova increased in wealth and population, and as crowds of pilgrims swarmed to see the great mosque, it soon became evident that it was necessary to enlarge the building. The Calif El-Mansour, or Almanzor, in 988 began that work. The authority of the Moors was then at the zenith of its power, and Almanzor gave great sums and used all his resources in the execution of the work. His contemporaries praise his liberality. But that addition to the mosque breaks the unity of plan which was the original design of the architect.

Such is a short and summary history of the building of the celebrated Mosque of Cordova which, as a work of the Moors, ranks with the celebrated Alhambra of Granada. Towards the beginning of the eleventh century, the glories of this Mezquita, as well as of the Alhambra, were at their height, but from that time the power of the Moors and of the Arabian califs began to decline. Jealousy, internal discords and civil wars divided the kingdom of the Moors into a number of little states, one independent of the other. During the whole time of their occupation of the peninsula the Spaniards had been in continual wars with them, looking on them as unjust invaders and usurpers of their country. They never lost hope of driving them one day from the sunny valleys of southern Spain. The soldiers and the heroes, animated with the highest love of the religion of Christ, triumphed over the followers of the false prophet. Brave generals and devoted soldiers, carried away by the noblest sentiments of patriotism, for centuries had fought against the Moors, and the whole world admired their valor and their bravery. Rivers of blood were shed in that glorious cause, and the purest blood of Spain crimsoned numerous battlefields for many years. That blood cried to heaven for vengeance on the barbarous Moors. Long and bloody was the contest, but at length, on the 30th of July, 1235, King St. Ferdinand entered in triumph the city of Cordova. His soldiers, in transports of joy, penetrated into the mosque, while their cries of "Victory" rent the air. The cross of Christ replaced the crescent of Mohammed in the Cathedral from which for so many generations it had been banished.

The mosque was immediately consecrated and became again the Cathedral of Cordova. No alterations took place till 1526, when the choir and sanctuary were built, or rather changed, to give symmetry to the building. But those who began these changes were stopped neither by the artistic beauty of this unique building, nor by the clamors of the people of Cordova, who desired to guard this noble

building intact and entire as an ancient monument of a strange and conquered civilization, which had been driven from Spain. Charles V. reluctantly gave his consent to this work, which changed a little the plan of the mosque, but when he saw the work finished he publicly expressed his regrets. But it was too late.

From the sixteenth century till our times, with few small changes, the Mezquita has remained intact, and strangers are filled with wonder at the sight of its long naves, its forests of pillars, its hanging arches, its rows of arcades, its horseshoe arches, its capricious ornaments, its Arabic inscriptions, and its wonderful Moorish decorations. The 800 pillars still standing are of jasper, porphyry, granite, or antique green, some of them round-shafted, some seamed up and down, while others are twisted in the most beautiful forms. These columns were taken from the ancient ruins of the heathen temples of Africa, of Arabia, of Spain, and of France; 115 coming from Narbonne and from Nimes; 60 from Seville and from Tarragona, while the emperor Leon brought 140 from Constantinople.

The plan of the mosque begun by Abderam resembles that of the old basilicas of Rome, having a porch, a principal nave, numerous side aisles, a sanctuary and absis. Many lateral aisles, with the dispositions given above, form the distinctive feature of the Cathedral of Cordova. This was necessary for the numerous assemblies which, under the authority of the Moors, united within its walls when presided over by the Califs. When the meeting became quite large all the aisles were thrown open. The Mezquita or Cathedral then has eleven large naves running north and south, and thirty-three small naves stretching east and west. It forms, therefore, a vast quincunx, like a forest of columns where the perspective forms the most picturesque sight. The eye is ravished with the beauties of this building as you follow the long lines of the architecture far in the distance, till the sight is lost in the dim religious light which fills all parts of the edifice. The Cathedral comprising the porch, surrounded by porticoes, is in the form of a rectangle 204 feet long and 76 feet wide.

This wonderful Cathedral is situated on the declivity of a hill, its foundations washed by the limpid waters of the Guadalquivir. The Church is entirely separated from surrounding buildings, which brings out all the wondrous beauties of the imposing edifice. The exterior walls, rather low, are strengthened by abutments crowned with battlements, giving to the whole edifice the aspect of a vast forest rather than a Christian temple. On the river side, the foundations in size and proportion are gigantic and herculean. Between



many of the abutments are seen doors leading into the Church, or windows letting in the light, all adorned with niches and ornaments. These windows were closed and adorned with crystal and transparent stones or marbles, hollowed out to admit the light, all sculptured in the most beautiful manner like lace or lattice-work, through which the soft light and the pure air passed. Windows of that kind were usual in all edifices of the Byzantine style among the ancient Greek Christians. On the east side the entrances and the mosaics are of the richest and most beautiful kinds, being of marble, stucco-work, glazed brick, intermixed with costly faience, like the most rare pottery-work, and covered with curious Arabic inscriptions. That whole decoration is as solid as it is delicate, and although it has been exposed to the storms and to the seasons for eight hundred years, still it is scarcely injured. No pen can give a just idea of the varied and striking beauty of these decorations, so divided into a thousand different forms, where harmony reigns in every line and figure. These arabesque designs have been compared to the most delicate embroideries with lines the most delicate entwining into the most fanciful designs on delicate marbles. The building has seventeen entrances, of which eleven are closed. In the beginning there were twenty-one doors leading into the mosque. According to the customs of the Jews and of the early Greek Christians, the men and the women were separated, and some of the doors were reserved entirely for ladies who assisted at the services in the galleries or separate aisles of the mosque.

In the middle of the enclosure played a fountain of crystal water used by the Mohammedans in the religious ablutions of their services. Palms, orange-trees, citrons, and cypress-trees threw their thick shadows over the ground and filled the air with the sweetest perfumes, making of the enclosed space a kind of enchanted garden. The whole garden appeared as though suspended in the air, for it was built above a vast cistern, its vaults resting on pillars of cut stone.

The upper parts of this wonderful building, covering the naves, are without doubt the portions which suffered the most, and which preserve the least the primitive construction of the original. During the occupation of the Arabs, the ceilings, the vaults, and the arches were ornamented, according to a style in harmony with the rest of the building. Carpenter-work of choice woods, painted, sculptured, and gilded, supported the roofs. Each nave had its own peculiar frame-work, and style of decoration and cross-pieces, adjusted with skill, uniting and sustaining the whole roof. It was all of an original style. In 1713 the beams had become worm-eaten or damaged with dry rot, and threatened to fall. Then the vaults were



reconstructed in brick. Gerault of Prougey, an artist well versed in the study of ancient architecture, found enough of the original carpenter-work to understand the system of decoration built by the Moors, which historians say was constructed entirely of larch-wood, once so common on the banks of the Guadalquivir, flowing at the base of this noble pile, and which always exhaled the most beautiful odor, thus filling the building with a sweet aromatic perfume.

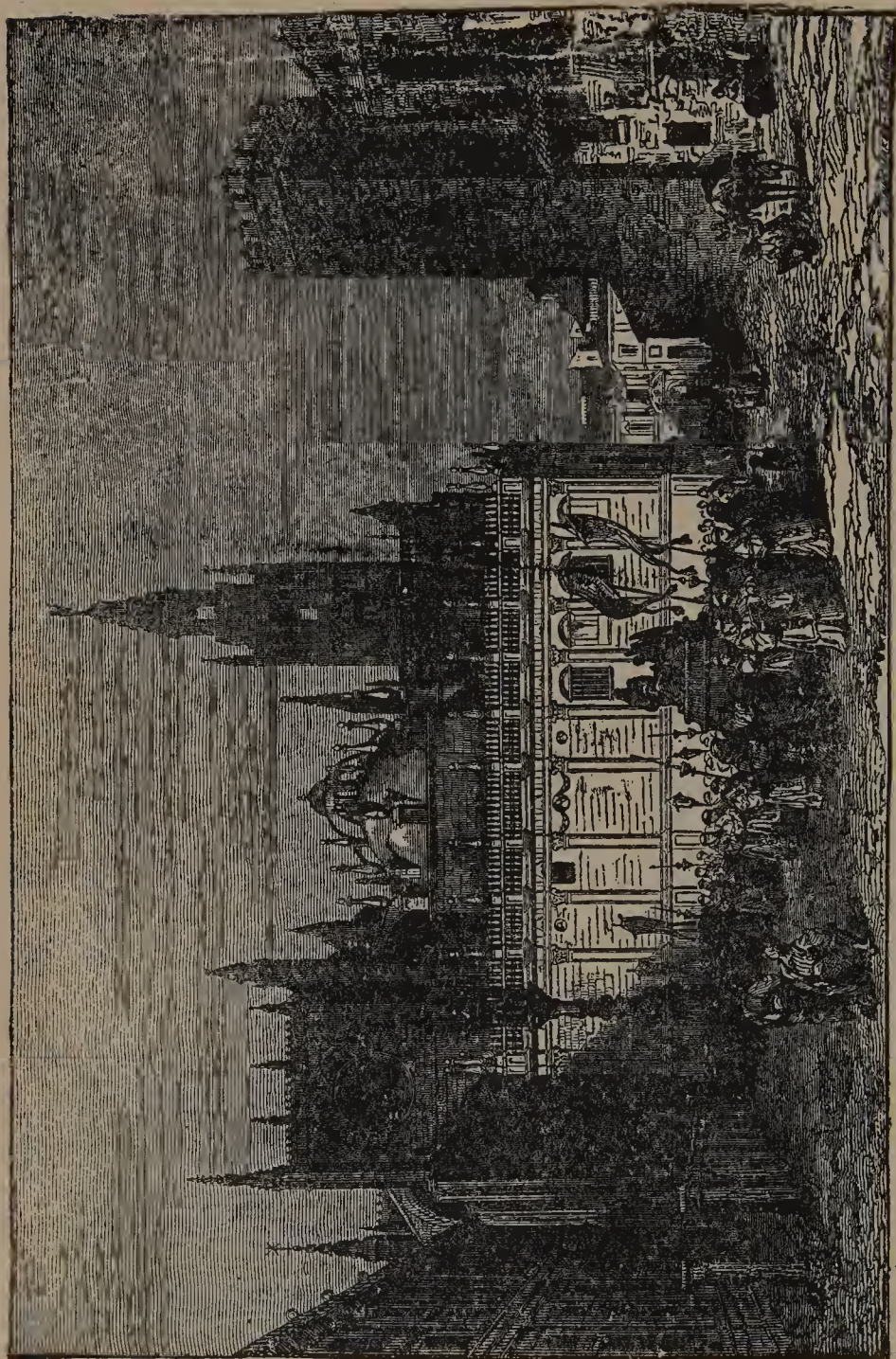
If we were to begin to give only the names of the numerous works of art in this Cathedral, it would take an entire book. Imagine to yourself forms of the most elegant foliage entwining in every conceivable manner, blooming flowers cut in solid stone, branches interwoven in inextricable lines of beauty, lines of architecture the most perfect, mosaics brilliant in gold and in the softest colors, Moorish designs in fantastic forms, Arabic inscriptions, long and placed according to the caprice of the artists, with back-grounds of gold, of purple, of azure, of marble, of porphyry, and of chinaware, all designed in forms of beauty in such a way that no language has the words to describe, and you have a faint idea of the beauties of this Cathedral, the celebrated Mezquita. The praises of travelers and of historians compare it to the grand poems of the East, where the figures of the imagination and the tropes of speech form creations found only in the lands which are the cradle of the human race, and which witnessed the scenes of man's redemption. The praises of these writers relating to the Cathedral of Cordova are not exaggerated.

Such is the effect of the architecture and of the decorations of the Cathedral of Cordova. But if the splendors of the ancient building, wherein the califs presided, was such in former times, the sight is not less to-day when you enter the noble building, lighted up with numberless lamps, decorated with that infinite variety of Moorish designs and arabesque ornaments. As before, the Hebrews enriched themselves with the spoils of the Egyptians, thus this Christian Church shows forth the glory and the pomp of her magnificent ceremonial surrounded with the spoils of the Koran of Mohammed. On every side shine forth the cross, a sign of the redemption and a sign of the victory of Christianity over Mohammedanism, over the voluptuousness of the Moors, and over the religion of the false prophet. There you will find the image of the Virgin Mother of God, for the faithful people of Spain have since the time of the Apostles honored God's Mother.

The sanctuary and the choir, built in the sixteenth century, if they were in any other place, would be much admired; but the wonderful beauty of the Church itself throws a shadow over the

decorations. Hernan Ruiz was the architect. The stalls for the canons were carved with great care, the designer taking ten years to do that beautiful work, which is worthy of the great artists. Among the tombs you find one in which repose the remains of Alphonsus, a brave and valiant king, the hero of Tarifa and of Algesiras, and near by is the last resting place of Cardinal Peter of Salazar, who died in 1706.





CATHEDRAL OF SEVILLE.





## THE CATHEDRAL, SEVILLE.

SEVILLE, the wonder of Spain, was founded by the Phenicians, those celebrated navigators of the ancient world. It still more increased under the Romans, and becoming the capital of the kingdom of the Goths, was celebrated even up to the time of the reign of Leovigeld. The city was rebuilt by the Moors, when they conquered those rich provinces of Spain. At the time these Mohammedans were driven from Castile, the ancient city of Seville, which centuries before was the seat of illustrious bishops, became again a centre of Catholicity. There the great Leander taught the purest doctrines, and there the celebrated Isidore wrote his remarkable works. That city, called in the poetic language of Spain *The Queen City of Andalusia*, offers us many monuments of the history of the Spanish Church. Julius Cæsar was partial to Seville because Cordova revolted against him, and declared for his rival, Pompeius. For that reason it was called little Rome, and it was the seat of the Roman government during the long years their rule lasted in the plains of the peninsula. Yet few remains of the Roman occupation have come down to our days.

The edifices raised by the Moors are numerous and remarkable. Standing in all their picturesque beauty, they remind you of the years of the oppression of the Christians, and of the "Last sigh of the Moor," when they were at last driven back to the shores of Africa.

The Guadalquivir rolls along by the feet of the ancient ramparts of the city; myrtle groves bask in the sunlight; orange orchards bend under their golden fruits; rose gardens smile on the hill-slopes; gardens of blooming flowers invite, by their everlasting fragrance, the eye of the traveler; the air of this half-tropical clime is filled with fragrance; while the scene on every side fills the mind with a sweetness and a calmness reminding us of the delights of paradise.

The streets of the city, like all those built by the Moors, are crooked and narrow; yet, in the decorations of the houses and of the palaces, we find on every side the marks of curious artistic designs

and decorations, placed there centuries ago by the Arabians. The windows, still barricaded by iron lattice work, as in the days of the Moors, are still closed against the scorching heat by rich curtains embroidered with curious designs. In the walls of the palaces and of the principal houses are found enamels of every color—the blue predominating—giving the buildings a beautiful appearance.

On every side, high above the tops of the houses, rise the tower and the roof of the celebrated Cathedral. The principal tower, called the *Giralda*, was built by Abu-Jusuf-Yacub, which he erected in 1196 as a tower for the mosque, built before by his father. It will compare with the celebrated towers of Asinelli in Bologna, 400 feet high, and with the tower of St. Marks' at Venice, 360 feet high. The *Giralda* was at first but 258 feet high, but in 1568 Ferdinand Ruiz placed on its summit a steeple of a bold and remarkable structure. The summit stands 400 feet from the ground. A beautiful inscription of ornamental letters surrounds it like a crown, forming the words, "The name of the Lord is a strong tower."<sup>1</sup> During the great feasts and festivals of the Church, this tower is illuminated with fireworks for a part of the night, and by its chandeliers and by its beauties it shows to the people of the city, and of the plains around, the joy of the Church in celebrating the mysteries of our holy religion. The Italians and the Spaniards are noted for their love of fireworks when celebrating the feasts of the church. On the top of the steeple is a bronze statue of Faith, cast by Bartholomew Morel in 1568.

The exterior of the Cathedral shows all the styles of architecture used in Spain from the most remote times. At the north rises an ancient moresque wall, crowned with battlements and ornaments, strengthened by having abutments, like the walls of the Mezquita of Cordova. The whole building dates from the end of the fifteenth, and the beginning of the sixteenth centuries. The name of the architect is lost. Begun in 1480, it had advanced so far towards completion, that it was opened for divine service in 1519. The principal façade was completed only in 1827. This Cathedral, dedicated to God's Mother, is one of the most beautiful buildings in Spain, and its cost was enormous, for nothing was omitted which would enhance its magnificence.

It has five naves, not counting the side chapels. The Cathedral is 430 feet long and 299 feet wide; the vault above, in the form of a dome is 162 feet from the floor. What strikes the eye, in the Cathedral of Seville is its majestic proportions, as at Leon, the elegance of

<sup>1</sup> Prov. xviii, 10.



the decorations, at St. James the grandeur of its plan, and at Toledo the richness of its beauties.

The Cathedral of Seville is lighted by ninety-three windows, the most of them having stained glass of a superior order. These beautiful windows were designed by Flanders masters, such as Charles de Bruges, Arnaud of Flanders and his son, from 1525 to 1558. They produce an imposing effect as the clear sun of Andalusia streams through their pictured glass. The renaissance, with its elegant designs, its chaste ornaments, its arabesque figures, and its borders garnished with glass like sparkling pearls and stones, imitating the most costly gems, with the thousand changing tints, brings out the finest tints and colors of these celebrated windows, as the clear and subdued light of the soft Spanish sun lights up the interior of this celebrated Cathedral. This subdued light does not penetrate the lofty ceilings and dim niches of the church, but fills all with a "dim religious light," inclining all to bend the knee and soul in prayer and meditation. On every side you find evidences of the liberality of the people of Spain, so devoted to the Church since the time of the Apostles. According to a certain writer, those people were prodigal in their liberality to the churches, and close in the decorations of their own houses.

The metropolitan Church of Seville was never despoiled by civil wars or revolutions, and numberless works of art beautify its shrines and altars. The paintings which decorate the walls are the finest which came from the immortal brush of Murillo, and the others of the Spanish school. The altar screen is a prodigy of patience and of beauty. Made of cedar wood, it is composed of forty-four finely sculptured panels, representing in sculptured bas-reliefs, the history of the Old and of the New Testaments. It took sixty-eight years to carve that magnificent work. At the entrance of the nave you will find the tomb of Ferdinand Columbus, the son of Christopher Columbus, who, aided by Ferdinand and Isabella, discovered America in 1492. His son Ferdinand studied for the church, and entered the ecclesiastical state, where he distinguished himself by his profound knowledge of science and literature. He founded the great library, called after him the Colombina. He wrote the history of his father's voyages and discoveries in the new world. He was a man of great talents, and a good priest, but his name is rather obscured by his father's greater fame.

In the royal chapel they guard with great care the flag of Spain, the victorious sword of Ferdinand, the conqueror of Seville, who drove the Moors from the fertile valleys of historic Spain. The



remains of this Christian and valiant warrior repose in a precious, ornamented urn. Alphonsus the Wise, and his queen Beatrice, are buried in the same chapel. The former had given himself up with such ardor to the study of astronomy, that more than once he neglected state matters. The historian Mariana, alluding to the revolt of the Castilians and the loss of his empire, says: "In studying the heavens he lost the earth." He was surnamed the Astrologer, and it is said of him that he once remarked, "If I were God's adviser at the time of the creation, I could have given him good advice regarding the movements of the stars." A foolish remark. But at that time they followed the system of Ptolemy, wherein all movements are mixed up in wonderful confusion. It was only years afterwards that our present system of astronomy was introduced by Father Copernicus, a priest and a canon of the Cathedral of Frauenburg. In this system the wonders of God are shown forth in all the simplicity worthy of the Godhead.

The masterpieces of the great Murillo are some of the principal decorations of this Cathedral. He is called the painter of Seville. Bred at Moya and at Velasquez, he soon acquired the highest reputation by the wonders of his genius, the choice of his subjects, the groupings of his figures, the freshness of his brush, the vigor of his colors, and the noble character and design which are seen in all his works. By the Italians he has been compared to Paul Veronese.

The pomp of the religious ceremonies carried out in the Cathedral of Seville recall the glorious liturgy of the Eternal city—Rome; but all the ceremonies are carried out according to the Mozarabic Liturgy, which has been preserved in some parts of Spain, even after the Roman or Latin Rite had taken its place. It was restored by Cardinal Ximenes, archbishop of Toledo, with the consent of Pope Julius II.

King St. Ferdinand, after driving out the Mohammedans, entered Seville on December 22, 1248, and proceeded directly to the great mosque, nearly 500 feet long by 400 wide. This magnificent building was consecrated as the Cathedral, and on the night of the 25th of December, the Midnight Mass of Christmas was celebrated with great splendor within its walls. Ever since, this Mass is called the Blessed Midnight by the Spaniards. This Midnight Mass is one of the principal solemnities of the Cathedral of Seville.

We have no words adequate to give the historic glories and the artistic beauties of the Cathedral of Seville. Scarcely two centuries after the days of the glorious SS. Augustin and Ambrose, the sublime chants of the Midnight Mass of Christmas were sung in this

noble and historic Church, by the great St. Leander and his brother St. Isidore, and the Christians who, enraptured, listened to their pulpit eloquence were Greeks from the shores of ancient Sparta, and of Doria, where still are heard these strains of melody. Within their walls gathered the descendants of the Carthaginians and of the Phenicians, ancient cities with long histories going back beyond the times before the power of Rome was born. King Hermenegeld, nephew of Leander, with his young queen, Ingunda, sat beneath that pulpit, and listened to the eloquent sermons of eminent saints of God. Years passed by and King Hermenegeld was butchered under the shadow of this ancient Cathedral, while his queen wandered on unknown seas, perchance fleeing from the wrath of Arian kings, who would deny the Divinity of Christ. Beyond that high altar lie the remains of the great St. Leander, while in the Royal Chapel rest the relics of St. Ferdinand, with many of his royal descendants. On this very spot, now hallowed by this noble pile, Pagan, Roman, Mohammedan, and Christian warriors faced each other, and strove for the mastery over the minds of men, as well as for the national interests of ancient Spain. Here, for more than five centuries, the name of Christ was wholly blotted out by the savage, iron heel of Moslem followers of the false Prophet, till restored again in all its beauties by the brave sword of St. Ferdinand, that glorious Christmas night six hundred years ago.

It is well then to celebrate the Midnight Mass of Christmas in memory of the Child-God born at Bethlehem, and in remembrance of the ancient faith restored again to the Cathedral of Seville. The canons put on their magnificently embroidered copes, the finest in the world. The high altar is all ablaze with its wealth of wax candles, rendered brilliant by its thousands of gold and silver ornaments, and reflected back from precious stones of priceless value. That immense piece of sculpture back of the altar, 130 feet high by 75 feet wide, contains the history of the whole human race, from the Creation to the Redemption, and every sculptured image and adornment is brought out with all its minuteness by the blazing, yet subdued lights of golden chandeliers and silver candlesticks.

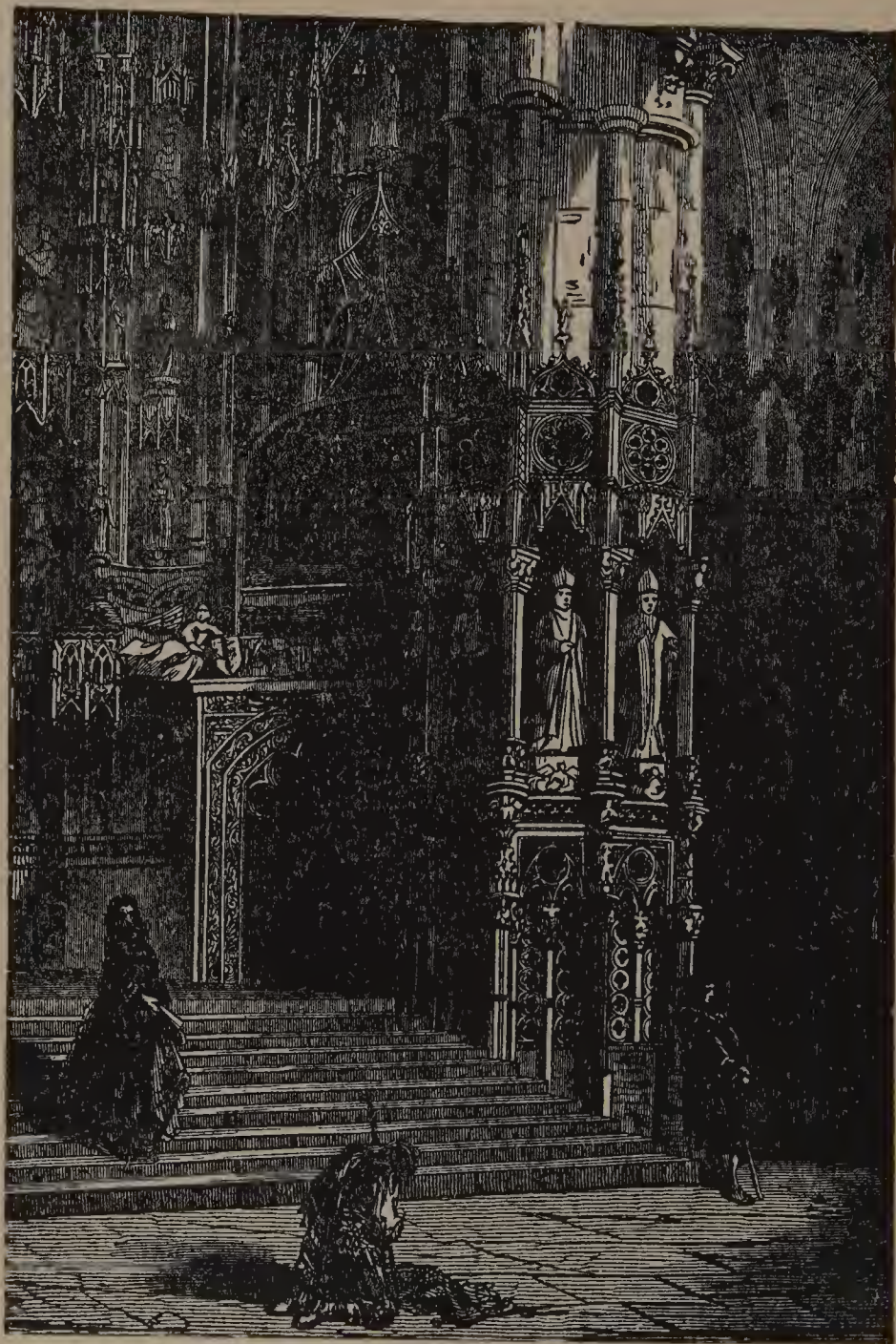
The bishop is clothed in gorgeous vestments, such as the Church vests her chosen ones with on great festivals. The priests, the deacons, the subdeacons, and the inferior clergy like buds of blooming roses, surround his pontifical throne, or stand before the altar, decked with vestments of cloth of gold, adorned with gems, such as are seen only in sunny Spain. Along the epistle side of the sanctuary rest the bodies and effigies of Seville's learned bishops, saints and martyrs, arrayed with golden vestments, sparkling with precious stones. As

the grand Mass pursues its course, amid the ceremonies which entrance the eye and raise the soul to God, the veil is drawn back, revealing the image of the little Child-God, surrounded by all the wealth of Spanish faith and piety. And is not this beautiful? Those ceremonies and those majestic rites, recalling the mysteries of our religion, reminding us of our home beyond the skies, of which our Churches are but the shadowy forms and figures.

*To this  
Beautiful  
Church*

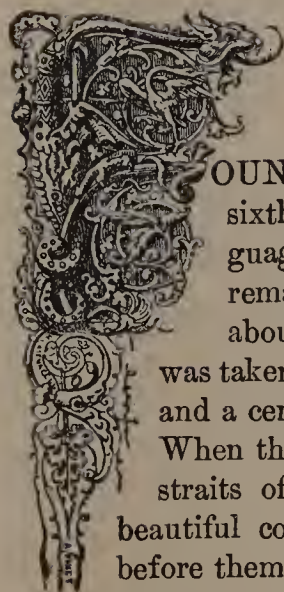






IN THE CATHEDRAL, TOLEDO.

# THE CATHEDRAL, TOLEDO.



FOUNDED by a colony of Jews from Palestine in the sixth century before Christ, called in the poetic language of Spain *The light of the world*, Toledo has a remarkable history. It was captured by the Romans about the year 192 before Christ. Again the city was taken and plundered by the Goths toward the year 467, and a century later it became the capital of the kingdom. When the followers of Mohammed, the Moors, crossed the straits of Gibraltar, they devastated the whole of that beautiful country with fire and sword. In 714 Toledo fell before them, and the city was delivered up to all kinds of violence. For more than 300 years the religion of Mohammed was forced upon the unwilling inhabitants. At length the time of the delivery of Spain came, and after a terrible siege in 1085 King Alfonso VI. of Castile and of Leon captured the city from the Moors. Toledo then became the capital of Castile, and increased in wealth and prosperity, till at one time the population numbered 200,000 souls. For many generations it was the capital of the Spanish kingdom, and suffered much from wars and sieges. In 1560 the capital was removed to Madrid, and since that time the city has been on the decline.

Toledo is a city of churches, of convents, of palaces, of ruins, and of remembrances, the remains of its ancient glories; religious and civil monuments, some still standing, others only in ruins, recall the glories and the chivalry of the ancient Spaniards. Built on the summits of hills, like ancient Rome, its outskirts washed by the waters of the historic Tagus, surrounded by strong fortified walls, strong in its Moorish towers, Toledo offers many interesting subjects, worthy of the antiquarian and the lover of religious arts. In the midst of the city rises the Cathedral, wherein once gathered some of the most famous Councils of the Church, and which shaped the destiny of the larger part of Christendom. In these august assemblies laws



were made which promoted the temporal and the spiritual welfare of the people, and there the discipline of the Church was accommodated to the conditions of the people during more than forty generations since the days when the Apostles preached to them the faith of Christ. From those councils came forth wise laws, generous impulses, vast projects, needed reforms, corrections of abuses, and a pure Catholicity devoted to Rome and to the people under the prelates forming these august assemblies. Even to our days we feel the powerful influence of the Spirit of God, still speaking to us through these remarkable and historic councils.

From the earliest times Toledo, as the capital of Spain, was the seat of an archbishop, and the archbishops of Toledo were famous for their piety and for their learning. Many times were they called to be consulted by the Pope relating to the affairs of the Church, and many of them received from the whole world the highest praises for the broadness of their views, the purity of their morals, the genius of their characters, and the intelligent love of their religion and of their country displayed in their lives. Such are the men the Church desires to place on the thrones of her Cathedrals. The most of these learned and enlightened prelates were chosen from the cloisters of the monks, where for years before their election they grew strong in godliness and in learning, under the fatherly and severe rule of the monasteries. At that time the Church was the nursery of the government. The nobility, the lords, and the grandees of Spain in times of peace spent their time in hunting, the image and the shadow of war. In the histories of Spain, both religious and civil, shine the names of the prelates of Toledo, and we have only to mention the Rodriguez, the Tenorios, the Fonsecas, the Mendozas, the Ximenes, the Taveras, and the Lorenzanas, to recall names of bishops, archbishops and cardinals celebrated in history.

When the Spanish court dwelt at Toledo, the Cathedral was erected by Rome to the dignity of being the chief church of Spain, and the archbishop of Toledo has ever since remained the primate of the other prelates. Popes and kings have showered on the bishops of Toledo their highest dignities and honors, and the high and the low among the Spaniards have considered it an honor to belong to this Church. The chapter of this Cathedral was once one of the most celebrated in the world, and the Pope and the king of Spain were honorary members of this venerable senate of the diocese of Toledo. During the centuries which elapsed since its foundation, a thousand works of art accumulated within its walls, and there the fine arts found a home, and found liberal patrons in the cultivated

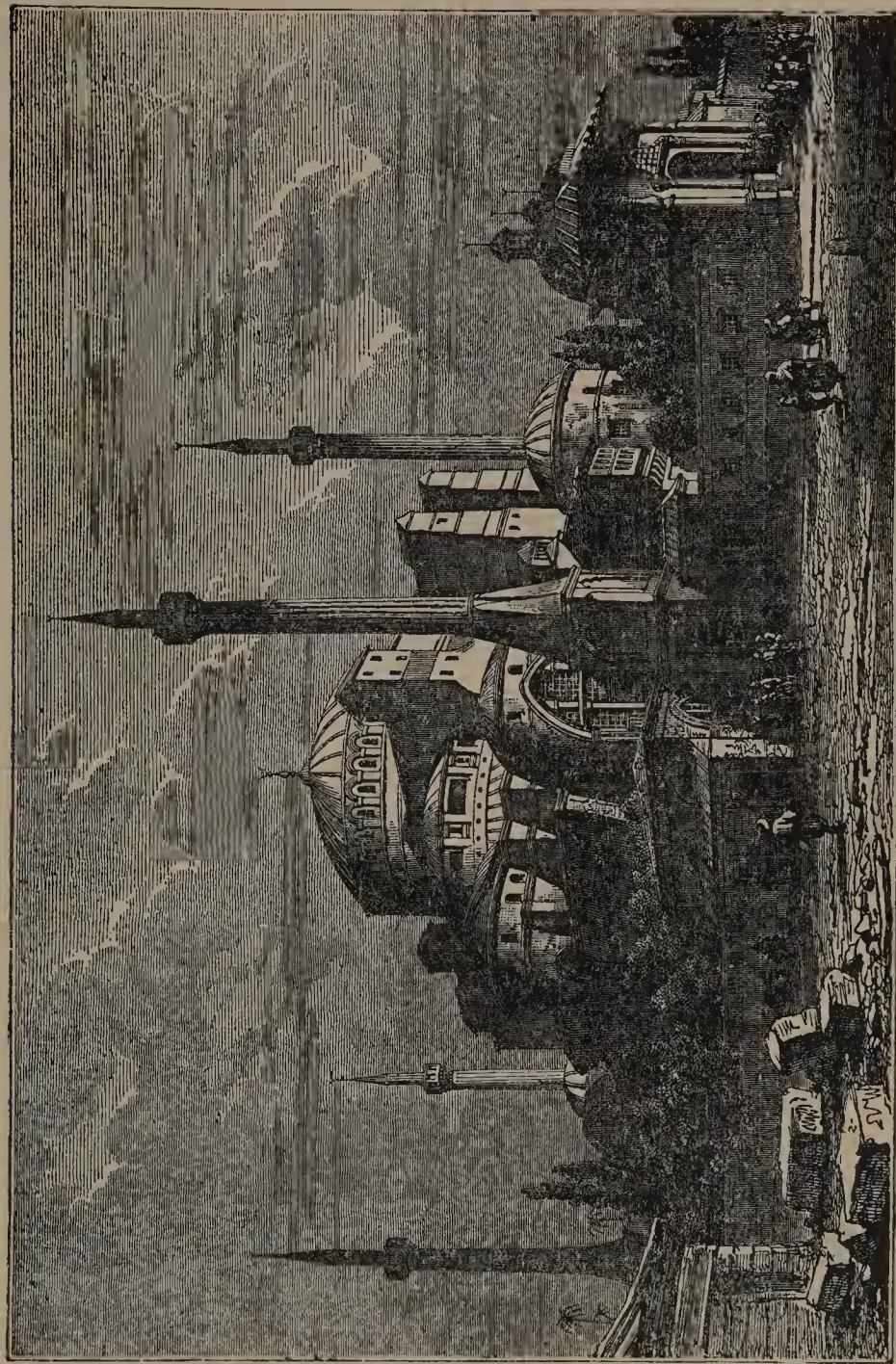
and enlightened archbishops. Painting, sculpture, carving, jewelry-work from age to age created magnificent works to adorn that noble pile, and which the travelers and the artists admire so much to-day. Bermudez mentions 149 artists who, during six centuries, embellished the Cathedral, supported by the liberality of these archbishops, with their enlightened zeal for religious fine arts.

The Cathedral, in the pure Gothic style, was founded by Ferdinand in 1258, while it was completed, consecrated, and opened in 1492, the year of the discovery of America. The exterior wants regularity. Only one of the towers is finished. It was begun by Cardinal Tenorio, and completed by Cardinal Tavera in 1535. It is 315 feet high, and the pointed steeple was built with great care, being surrounded with delicate sculptures, which, when seen from afar off, resemble crowns of foliage. The effect is very beautiful. The other tower is covered with a dome erected by *el Greco*. The Cathedral is 394 feet long and 86 feet wide. It has five naves. The choir or sanctuary is fitted up in the richest and most gorgeous manner. On the decorations of the clergymen's seats in 1495, Rodrigues the artist sculptured the achievements of Ferdinand, who drove the Moors from Spain. Each of the bas-reliefs has a grace and a beauty all its own, and there are seen a thousand curious details of ancient costumes, arms, escutcheons, bucklers, shields, swords, helmets, and armors. They all form a curious mixture of ancient scenes, of manners, costumes of war, of social life, and of manners which belong to ages which are passed and gone. The upper stalls are more modern, and although the artist has multiplied the ornaments even to prodigality, they are not less interesting than the former. In 1543 certain sculptures done in the Cathedral excited the admiration of every one. According to the engraving "these statues of marble and of wood were sculptured on the one hand by Philip of Bourgogne, and on the other by Ber ruguete of Spain." The genius of these artists emulated one another, and the lookers-on will dispute regarding who was the superior sculptor.

The grand chapel increased and beautified by Cardinal Ximenes, guards the tombs of the ancient kings of Spain. There repose the remains of Alfonso VII., Sanchez the Deserted, Sanchez the Brave, and one of the children of Don Pedro. Near the tomb of the kings rests the body of Cardinal Salazar of Mendoza, the prime minister who merited the name of the second Majesty. Under the vaults of the Chapel of the second kings rests Henry II. and his queen Jeanne, John I. and queen Eleonora, Henry III. and queen Catherine.

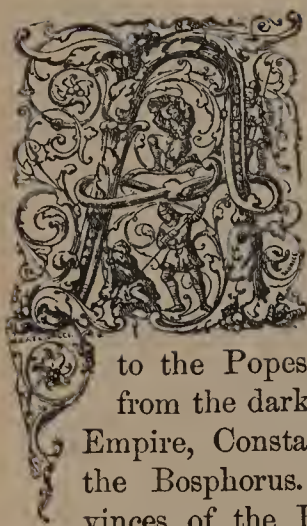
The masterpieces of art, the splendors of adornments, the beauty of ceremonies, the historic reminiscences, and the magnificent church convents and monasteries, make Spain the most Christian nation of the world. In spite of the many revolutions which have swept through the land, in spite of the hostile armies devastating with fire and sword, the Iberian peninsula can boast of some of the most celebrated and beautiful churches in the world.





ADAMSON.

ST. SOPHIA, CONSTANTINOPLE.



## ST. SOPHIA, CONSTANTINOPLE.

**C**ONSTANTINE having embraced the Christian religion himself, after having delivered the Christians to the Popes, and to give a new capital to the Roman Empire, Constantine moved the government to the shores of the Bosphorus. The site was well chosen. The vast provinces of the Roman Empire stretched from the straits of Gibraltar beyond the valleys of the Euphrates and the Tigris, and from the vast deserts of Africa to the forests of the frozen north. Almost in the centre of the great territory is a narrow strait leading from the Mediterranean to the Black Sea, separating Europe from Asia, and having on its northern shore the little town of Byzantium. There Constantine began the foundation of the new capital called after himself, Constantinople. Those whose eyes are opened see in this a mark of divine providence. The first Christian emperor leaves Rome to be forever the city of the Papacy. He places St. Sylvester in St. John Lateran, the Palace of the Cæsars, as a king in the midst of his dominions. New destinies then opened for the successors of Peter. They were to be forever free to exercise on the world their spiritual power, while the temporal power was changed to Constantinople.

Constantine laid the foundations of his capital on a lovely site, in the midst of rich surrounding countries, on the banks of a channel of the sea, where the ships of the world passed, bearing all the treasures of the earth. On every side were smiling valleys and verdant hills. The straits could be easily closed to hostile ships, and the city could be defended without trouble against a foe. With remarkable foresight, he had chosen a position which would enable him to rule his vast empire stretching on every side. On one side of the strait was Europe, on the other Asia, while his ships touched at all the ports of Africa. It was a day to be ever remembered, when the master of the civilized world traced the foundation of that Constantinople which has figured so often and in such a remarkable manner in the history of the past.



Byzantium, where Constantine laid out the new city, was a small place of a few thousand inhabitants, with a bishop depending on the archdiocese of Cesarea. Long before the time of Christ the descendants of the ancient Trojans and the colonies of Greece had settled in the fertile valleys and plains of Asia-Minor, along the northern shores of the Bosphorus, and the language was Greek.

The city was built rapidly. It was at first less than two miles in extent, not counting the suburbs. Grand and beautiful buildings were erected on every side. Two magnificent palaces were built for the emperor, many structures were surrounded with porticoes, while a circus, a hippodrome, an amphitheatre, baths, aqueducts, and fountains adorned the new city. The temples of the false gods were rased to the ground, and rich churches were built on their ruins. (Constantine, to show his piety toward the Son of God, built the great Church of Sancta Sophia, the Greek for Holy Wisdom, that is, the Son of God, the Wisdom of the Father.

All the arts then known to man were used with fabulous riches to beautify that Church. Nothing ever equalled the rare marbles, the precious stones, the gold, the silver, the bronze, the mosaics, and the valuable paintings, which ravished the eyes of the beholders. Wishing to make the new Rome as grand and as renowned as the old Rome of the Cæsars on its seven hills, Constantine left nothing undone.) In the principal square he placed his statue on a column of porphyry, which was brought from Rome at a great expense. The pagan idols were taken from their temples, where they once received divine worship, and arranged along the streets to ornament the city and to amuse the passers-by. They were no more gods. They were now only works of art. If they were admired as wonderful creations of the art of man, yet no one thought of offering to them prayers or incense. Among these works of the fine arts of the ancients were the Pythion or Apollo, the Tripod of Delphius, and the Muse of Helicon. The Christians of that time used to say that the gods of Olympus became simple citizens of Constantinople. In the Augustinian Forum were no less than 127 of these statues of the gods. But in every place the cross, the standard of salvation, was seen in triumph. In the great hall of the Palace sparkled a great cross of solid gold, brilliant with diamonds, pearls, and precious stones, a type of the peaceful revolution which had overthrown Paganism and established the Christian religion in its place, and which was to root out all errors and establish itself through the world. Constantinople was thus found in the year 326, and solemnly became the capital on the 2d of May, 330.



The Church of St. Sophia built by Constantine, was enlarged by his son and successor Constance. In it were delivered those sermons called Homilies by St. Chrysostome, which have ever been admired as the finest explanations of the Bible. At first he was archbishop of Antioch, but he was afterwards changed to the see of Constantinople. Seventy-four years had elapsed after the foundations of the city, when the Church of St. Sophia was burned by the Arians, in a riot against St. Chrysostome, and the latter, the golden-tongued, the Christian Cicero, was driven into exile, where he died. The Emperor Theodosius repaired the Church in 532, but in the fifteenth year of the reign of the Emperor Justinian it was again destroyed in a fire, kindled by a mob, which began in the circus and involved the whole city. The streets of Constantinople flowed with blood, and 35,000 men perished in that tumult, which began in a dispute about the show.

The Emperor Justinian resolved to rebuild the Church, saying "that he wished to raise a temple the grandest the world saw since the creation." He gave orders to the governors of the different provinces of the Roman Empire, to find the most precious marbles, columns, sculptures, and all the treasures worthy of his project, and his orders were carried out with more zeal than taste. Soon came to Constantinople the spoils of temples, of baths, of villas, and of the palaces of Europe, Asia, Africa, as well as from the far islands of the seas. The Praetor of Ephesus sent eight columns of green speckled marbles, the most beautiful ever seen, and which once decorated the famous temple of Diana. A Roman lady, Marcia, sent as her gift eight magnificent columns of porphyry, from the temple of the sun at Balbek. Graceful ornaments were sent from the plains of ancient Troy, from Cyzicum, Athens, and from the Cycladean islands of the Greek Archipelago. Phrygia gave its green marble of Laconia, Libya its blue marbles, and Egypt its red granite like in the obelisk in Central Park. They were the offerings of the world to the great Church of Sancta Sophia, Holy Wisdom, our Lord himself, the source of all wisdom of the Father, of Angels and of men.

Such a great number and such rich materials were never seen before together, and Justinian, filled with joy, arranged all so as to begin as soon as possible the great work he had in view. The foundations of the Church were laid on the 23d of February, 532. The architects were Anthemius of Tralles, and Isidore of Miletus.<sup>1</sup> Under them were many overseers of the masonry, having each charge

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<sup>1</sup> Am. Cyclopaedia.

over a hundred men. In that way 5,000 workmen were on one side, and 5,000 on the other. Everywhere there was order and regularity. There was no confusion. The emperor often came to inspect the work, clothed in a simple linen tunic, according to the customs of these early times, his head covered with a handkerchief, and a cane in his hand. He climbed the ladders, went around to all the workmen, directing, commanding, and with gifts he often rewarded good and faithful workmen. It is said that the emperor himself was the real architect of the Church, that he drew up the plans, and that the two architects mentioned only had charge of the work under his direction, so as not to lower his dignity in the eyes of his subjects, by becoming an architect.

No monarch ever before took such a part in the erection of a building. When the excavations for the foundations were dug deep enough, the patriarch archbishop of Constantinople, surrounded with a great assemblage of the clergy, offered up the prayers of the Church, asking the Lord to send down his blessing on so great a work. The emperor then took a trowel and laid the first stone for the foundations. According to the historians, they placed in the bed of the trenches, on which to lay the foundations, a kind of mortar prepared with water mixed with barley and salt, making a concrete, which became as hard as iron. That bed of concrete for the foundations of the walls was nearly 24 feet thick; the walls are of brick. The pillars to sustain the dome were of great limestone blocks, united with cramp-irons; in the same way were joined the marble tablets, which covered the whole of the interior walls.

When the dome was to be built the care of the workmen was redoubled, for it was a great work in those days to raise a great dome as large as that of the Church of St. Sophia. The ancients were versed in the art of building large round domes of stone, as we see by the examples of the Pantheon, built by Agrippa, in Rome, and the Romans during the reign of Constantine could construct a dome of that kind, as we see by the cupola of St. Constant in Rome, near the basilica of St. Agnes on the Nomentian way. In these buildings the whole dome rested on the ground, but the building of the dome of St. Sophia offered many difficulties, which up to that time had not been solved. It was to be built at a great height, resting on massive pillars and arches, which up to that age had never been tried, and which therefore required great skill and care. In modern times the dome of St. Sophia has been changed somewhat by dormer-windows over the arches, as in St. Peter's in Rome.

In order that the heft of that immense dome would be as light as

possible, the emperor sent a deputation to Rhodes to examine their manner of making brick, which they found to be made of an extremely light clay, so that when they were dried and burned, twelve bricks from Rhodes weighed only as much as one common brick. (The dome then was constructed of brick from Rhodes, and on one of the sides they placed the inscription: "God built it, God will uphold it.") The bricks were laid with all the regularity and care possible, 12 by 12 in courses, wherein, according to the most ancient customs, they laid the relics of the Saints, and as the work went on, the clergy recited without ceasing the prayers for the building, and for solidity of the Church.

At length the great Church was finished, and they began to decorate it. No expense was spared. The builders were lavish in the precious metals, mosaics, gilded cornices, beautiful mouldings, and capitals covered with gold. The finest word-painting could give but a faint idea of the lavish richness of that sumptuous sanctuary. It was separated from the nave by a railing of cedar wood, ornamented with 12 columns joined together, covered with silver and with medallions, representing the Saviour, the Virgin, the Apostles, and the Prophets, while there were also to be seen the monograms of the Emperor Justinian, and his empress, Theodora. Three gates closed by veils of rich tissues led into the sanctuary. There rose the grand altar supported on four columns of massive gold. The table of the altar was made of gold and silver, studded with diamonds, pearls, and of whatever they could find of the richest and most costly materials that nature furnished. Over the altar was seen the Ciborium, a little dome of gold resting on four arches and four little pillars of silver. That was the way in these ancient times they made tabernacles for the Blessed Sacrament. Veils of varied colored tapestries sheathed large columns, and hid the celebrant during the most secret parts of the Mass. The patriarch and the seven priests who assisted him recited the Offices of the Breviary at the end of the hemicycle of the absis behind the grand altar seated on seats of silver gilded with gold.

The mosaics of the dome as well as the numerous others in the Church shone forth in all their beauty from backgrounds of gold. Thousands of lamps hung from the ceilings in every part of the building, suspended by chains of bronze, while rich candelabra diffused a pale religious light through the sacred edifice. When all the lamps were lighted, the gold reflectors produced an almost magic effect. According to one author the lamps appeared to swim in an ocean of fire.<sup>1</sup> We can easily understand the enthusiasm of the

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<sup>1</sup> Paulus Silentarius.



Emperor Justinian on the day of its dedication when he entered that Church as he exclaimed, "Glory be to God, who has judged me worthy of finishing such a work; I have conquered thee, O Solomon!"

The day of the consecration was a day of public rejoicing. That day the emperor with his own hands gave large sums of money to the poor, and distributed of his abundance to the people of Constantinople. Historians tell us that they butchered in the hippodrome for the feast 1,000 head of cattle, 6,000 sheep, 600 stags, 1,000 hogs, 1,000 hens, 10,000 chickens, and with 30,000 measures of wheat they were divided among the people.

The ceremonies of the dedication of the great Church were ended, and it stood forth in all its glory; (but seventeen years afterwards an earthquake shook the building and a part of the dome fell.) Justinian the emperor appointed Isidore, the nephew of the first architect, for the work of restoration. He changed a little the original plan, restored the pillars, strengthened the walls, and repaired the dome.

The plan of the building without the vestibule is a perfect square 350 ft. long and 236 ft. wide. In the centre rises the dome, 114 ft.  $4\frac{2}{3}$  in. wide, and 180 ft. high. The dome of St. Peter's in Rome is a little more than 131 ft. wide. Two hemispherical vaults cover the nave and four small vaults of the same form are upheld by fine flying arches attached to the principal vaults. The gallery, 50 ft. wide, is sustained by 67 columns, some of which are of green jasper, taken from the celebrated temple of Diana at Ephesus. The nine massive portals are covered with the most artistic alto-relievo work. The ceilings and arches between the columns are inlaid with beautiful mosaic-work and gilt. The many domes apparently without supports give the building an aspect of lightness, but it is only apparent. The Church is really strong and massive, and of excessive strength. The abutments are not hidden by any artifice which would give the exterior a disagreeable effect. The dome is lighted by 24 windows. Around the sides are spacious galleries reserved for ladies, separated from the men according to the ancient customs of the early Christian Greeks. Before the Church are two vestibules, enclosing a vast porch once filled with ornaments of priceless value, the rich presents of the Byzantine emperors preserved during many centuries as monuments of their munificence. The interior of the temple itself was the wonder of the Middle Ages, and the historians of these times exhaust themselves in its praises.

The Church of St Sophia was the scene of many and of great events in the history of Europe. There the emperors of the East were crowned; there the triumphs of victory were celebrated; there

princes, kings, and emperors were married. The pages of history from the fourth to the fifteenth centuries speak without ceasing of events which took place within its sacred walls. Many celebrated Councils were held in that Church. The archbishop of Constantinople was invested with the dignity of the Patriarchate over the neighboring archbishops and bishops, and like Jerusalem, Antioch, and Alexandria, it was one of the chief centres of Catholicity in these ancient times. Holy, learned and eloquent archbishops, since the time of the great St. Chrysostom, sat on their thrones in St. Sophia, ruling the archdiocese of Constantinople and exercising the light directing rule of an archbishop over their numerous suffragan bishops. The archbishop of Constantinople was himself subject to the successor of St. Peter, the centre and the head of Catholic unity. The Liturgy and the form of the services was at first the one written by St. James the Apostle, and which at the time of the building of the great Church had been spread into all parts of the East.<sup>1</sup> It was rewritten and the errors of the copyists corrected by St. Chrysostom, and from that time it was known by the name of the Liturgy of St. Chrysostom.

The See and the Cathedral of St. Sophia was glorious and celebrated till pride and ambition tore it from the bosom of Church. In the beginning of the ninth century appeared upon the scene of history Photius, who by his uncles was related to the royal house of the Byzantine emperors. He was a man of talents, but proud and ambitious. In 857 he became secretary to the emperor Michael III., and by his diplomacy and his intrigues made himself useful both to him and to his minister Bardas. The whole history of the Church of God from its foundation by our Lord shows that laymen have tried to control the clergy, and use the influence of the Church for their own ends, or to pamper their pride. St. Ignatius was then the archbishop of Constantinople, and he would not be used as the tool of the emperor, or surrender to the government the liberty of the church. Archbishop Ignatius was deposed, sent into exile, and Photius installed in his place. In six days he was consecrated by the bishop of Sicily, who before had resisted the authority of the archbishop of Constantinople. By force, threats, and the whole machinery of the government the bishops of the empire were led to confirm the election of Photius. According to the discipline of the Church from the time of the Apostles, St. Ignatius, in exile, appealed to the centre of authority, the Pope. Nicholas I. then sat on the Chair of Peter, and he called a council of bishops to his aid in examining the case, and condemned

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<sup>1</sup> Early Liturgies, Ante-Nicene Lib. Preface, n. 3.

Photius, excommunicating him, and commanding him to give up the Church and diocese to the rightful bishop Ignatius, who was driven out. The emperor Michael died, and the emperor Basil reigned in his place. Photius was banished, and the rightful patriarch Ignatius restored to his Cathedral. But on the death of St. Ignatius in 878, by the consent both of the Pope and of the emperor, Photius became the archbishop of Constantinople. He then began again his intrigues, and tried to turn the people of the East from the authority of the Pope, so as to become their pope himself. A new sentence of excommunication was pronounced against him, and the decree of the council was again affirmed. He found the whole Christian world in union with Rome, and as from the times of the Apostles, no one doubted the supremacy of the successor of St. Peter. He began that rebellion which separated the members of the Greek Church from the Christians of the West of Europe, and although they came back and united with us again at the Council of Florence and many other times, still they are in our days divided from us, and the Czar of Russia is their pope and the supreme ruler of all the Greek Christians in his empire. They differ from us only in not admitting the supremacy of the Pope.

But let us go back to the history of the Church of St. Sophia. The Lord says by the mouth of his prophet, "The nation and the kingdom that will not serve thee shall perish."<sup>1</sup> The people or the nation which will not serve the Lord by being obedient to his laws will in time perish from the earth. From the time that the Greeks separated from the centre of authority, from that moment their ruin and decay as a nation began. In the seventh century Mahomet spread his false teachings in Arabia, and during the following centuries the doctrines of the false prophet were spread by fire and sword. They began to overrun the fairest portions and most fertile parts of Asia-Minor. Nothing could withstand their furious warriors, maddened with a fanaticism which promised heaven to the one who would give his life fighting for the spread of the teachings of the Koran. Province after province of the empire fell before their armies. Soon the empire of the East was dismembered, and the successor of Constantine, once the master of the world, was confined to a little territory around Constantinople. The Mohammedans soon closed around the doomed city of the Cæsars, and at last, on the 29th of May, 1453, Constantinople was captured by Mahommed II. The emperor Constantine XII. perished in the assault on the city. The victorious soldiers of the crescent gave themselves up to all kinds of excesses. Neither age or

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<sup>1</sup> Isaiah lx. 12.



sex was spared. Butchery, debauchery, robbery, and murder reigned supreme. The streets flowed with blood. More than 40,000 of the inhabitants were massacred, and 60,000 of them sold into slavery. No pen can describe the horrors of that unhappy city during these three days of the pillage. The blood of the innocent flowed even into the sanctuary of the Lord. St. Sophia was desecrated. The sacrilegious hands of a barbarous soldiery profaned the sanctity of its sanctuary, and to complete the sacrilege, Mahommed II. rode into the great Church on a horse, saying that from that time this grand venerable and august temple of the Lord was to be turned into a mosque of the religion of Mahomet.

The fate of Constantinople struck consternation into the hearts of all Christians. Everywhere was sorrow and indignation at the profanation of the great and celebrated St. Sophia. But their tears were useless. God, who punishes nations as individuals, allowed the victory of the Turks to be complete. Soon they threatened all Europe, till the Christian nations were called to arms by Pope Pius V., and their forces were put to flight by Don Joan of Austria, at Lepanto. Constantinople and St. Sophia were left to their fate.

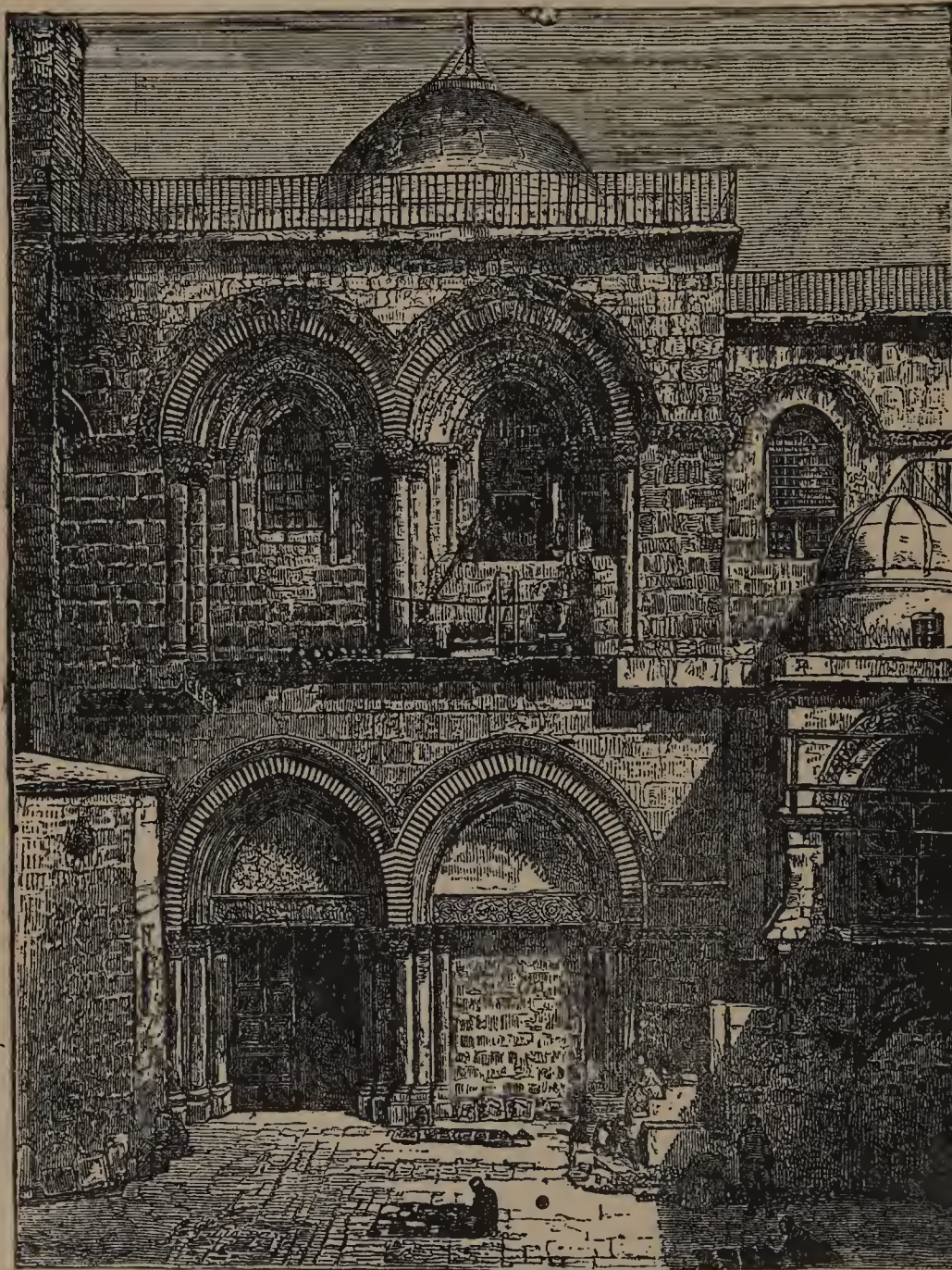
To-day the sacred temple of St. Sophia is stripped of its ornaments, carpets hide the rich marble floors, whitewash covers the beautiful mosaics, and the costly paintings are destroyed. Two peculiar kinds of pulpits, surmounted by Turkish towers, are the principal things seen in the Church. The Sultan of Turkey occupies the throne of the Christian emperors, and the crescent has replaced the cross.

From the day of the battle of Lepanto, the power of the Turks has been growing less. Russia, the mortal enemy of Turkey, has rescued the greater part of the European territory of the Sultan.

The Turks must go from Europe, and the time will come when the ancient and venerable Church of St. Sophia will become again a Christian temple of the Lord, and the holy sacrifice will be offered up within its ancient walls, and its archbishops will be again subject to the successors of St. Peter.

The Turks still keep a legend that, when the soldiers of Mohammed II. captured the city and entered the sacred Church, the people were there on bended knees in prayer. A priest, surrounded with the clergy of the Church, was saying Mass. Struck with terror at the sight of Mohammed II. on his horse, surrounded with soldiers, the people fled in a tumult. The priest, in his vestments, left the altar, escaping by a door through one of the galleries. Scarcely had

the man of God passed through the door, when it was closed up as by a miracle, and his pursuers found but a solid wall, and the Turks say that when the Christians will recapture Constantinople, that door will open, and the priest will come back and finish the interrupted Mass. Such is the legend we sometimes hear from the lips of the followers of the false prophet.



ENTRANCE TO CHURCH OF HOLY SEPULCHRE.



# THE HOLY SEPULCHRE,

## JERUSALEM.



JERUSALEM, in the language of the Hebrews, means the "Union of peace;" in the mystic meaning of the Bible, it signifies heaven; in the Liturgy of holy Church it tells of the soul of man, and throughout the length and breadth of Christendom it is called the Holy City. Around it clusters the holiest aspirations of mankind. On Calvary, Abraham was about to immolate his son Isaac; on the summits of its mountains were offered the sacrifices of the law of Moses; within its temple were once seen the symbolic sacrifices prefiguring our services; the remembrances of the Israelites, the glories of the Patriarchs, the justice of the Judges, the valorous deeds of David, the splendors of Solomon, the history of God's people, but, above all, the sacrifice of Jesus and the salvation of the race,—all the wonders of God took place at Jerusalem.

All now is changed. The blood of Christ cries to heaven against the Jews, for vengeance on themselves and on their children for having crucified their Lord. The descendants of the Patriarchs, the children of kings, are stranger even in their own city, and they are wanderers on the earth, living witnesses of the murder of the true Abel, Jesus Christ. The houses are built square and strong without windows, without chimneys; appearing more like tombs than dwelling-places. The most of the streets are unpaved, or covered with harsh, rough stones. Everywhere the image of sadness and of desolation. Generations after generations have trod those holy streets, yet still the curse of heaven seems resting there. Seventeen times Jerusalem was captured by hostile armies; seventeen times the holy city rose from its ruins. Centuries before, Jeremias, the prophet of sadness, had foretold their calamities. In the days of the splendors of Solomon's reign, when his temple, grand and gorgeous, stood forth in all its beauty, then Jerusalem reached the height of its worldly glory and prosperity. Years passed, and the famous house

of God was burned by Nabuchodonosor. Again it was built by Darius, still again it was desecrated by pagan soldiers; still again it was reconsecrated under the Machebees, still again restored by Herod the Great.

On the second day of the Jewish month corresponding to our August, in the year 70 of the Christian era, the temple of Jerusalem, sanctified so many times by the presence of our Lord, was burned to ashes, to fulfill the prophecies of Christ. It came to pass that the first and the last temples were destroyed on precisely the same day of the same month. According to Josephus, a soldier of the army of Titus applied the torch moved by a divine instinct, for the Roman commander had given strict orders to spare the temple. The flames, aided by a high wind, could not be stopped, till the whole building was in ruins. Of the numerous works of the fine arts, the forms of beauty built by Moses, the glorious decorations of Solomon, there remained only the ruins. Soon the city was delivered up to the savage soldiery, and that unhappy people, without regard to sex or age, was butchered in cold blood, or carried into captivity, and sold as slaves. The larger part of them were brought to Rome, and there in slavery they built the celebrated Colosseum. The houses were leveled. Not a stone was left upon a stone, and the plow was drawn over the ruins. The statue of Venus was placed on Calvary. The statue of Jupiter was adored on the Holy Sepulchre. According to the prophecy, the finger of God in his wrath had touched Jerusalem. Such was the sad sight of the city of God, during the long ages of pagan Rome, during the times of the persecutions of the Christians for nearly three hundred years.

Under the rule of the pagan emperors of Rome the curse of God rested heavily on the Holy City and on the land once blessed by heaven. Scarcely a century elapsed from its conquest by Titus, when the Jews again revolted against the Romans. Julius Severus was the instrument of the wrath of the emperor Adrian. Fifty strong fortified cities and more than a thousand places of lesser importance were taken, their inhabitants put to death, and their walls levelled. More than 580,000 were butchered, to say nothing of those who died by disease and by famine. The others were carried into slavery. Judea was depopulated like a desert, and from that time to our day the Jews have never united as a people, but, like Cain, they have been wanderers on the face of the earth, with the mark upon their brows. When the Emperor Adrian rebuilt Jerusalem, he gave it another name, and its gates were closed to the Jews; only a few Christian strangers were there to weep over the profanations of the holy

places, and see the false gods of the pagans adored in the spot hallowed by the blood of the Saviour.

Soon through those designs of God, so manifest in history yet so inscrutable to the eyes of men, a remarkable change took place. Constantine the emperor, and the head of the vast Roman Empire, became a Christian, and that pagan people who before used all their power to crush the Church, now turned its power to the propagation of the Gospel. St. Helena, the emperor's mother, as distinguished for her piety as for her stations in life, undertook to rediscover the tomb of the Saviour, and to restore and purge the holy places from the profanations of the pagans. She tore down the temple of Venus, and broke in pieces her statue. She destroyed the statue of Jupiter, and forbade his worship. The work of discovering the Holy Sepulchre went on amid the songs of praise and the chanting of psalms. Soon they found not only the Holy Sepulchre and the top of Calvary, but also three crosses, and by a miracle which took place God showed the one on which our Lord was crucified. She sent a large part of the true cross to her son, the emperor. She placed the remainder in a costly silver reliquary. She laid the foundations of a church which was one of the wonders of that age. Such was the beginning of the Church of the Holy Sepulchre. The building was begun immediately, and in six years it was completed.

The historians of these times give us a description of the church. The grotto where the tomb is was surrounded with beautiful columns, enriched with costly ornaments. The entrance to the church opened into a large porch or enclosure, surrounded on three sides with galleries, ending on the east with the façade of the church. All admired the noble size of the building and sumptuousness of its decorations. At the first sight it was seen that the emperor's mother succeeded in building a church worthy of her piety and station. No expense was spared, and the finest artists in the world were employed in decorating the building. The interior walls were encrusted and ceiled with the most beautiful and the most costly marbles, and the exterior was in cut stone, so well put together that the perfection of the work, not less than the costly materials, excited the wonder of the world. The vaults of the ceilings were formed of wainscotings and panels of cedar of Lebanon, sculptured and shining with gold gilding. Around the sides ran double galleries, one above the other, their fronts adorned with rich gold gildings. Three gates or doors opened into the church. In passing the porch into the church a grand colonnade, in the form of a half circle, appeared before you composed of twelve high columns, each with the image of one of the Apostles. The



capitals of these columns were of solid silver carved in the most beautiful manner. These columns enclosed the sanctuary. At the other end of the building, but this side of the porch, was a court with two lateral galleries. From there the sight of the interior was grand when even in the dim, soft light of the sanctuary—a thousand ornaments entranced the eye of the spectator, filling him with the holiest sentiments. Such is a brief description of the Church of the Holy Sepulchre, built by Constantine's mother, as the historians describe it to us.

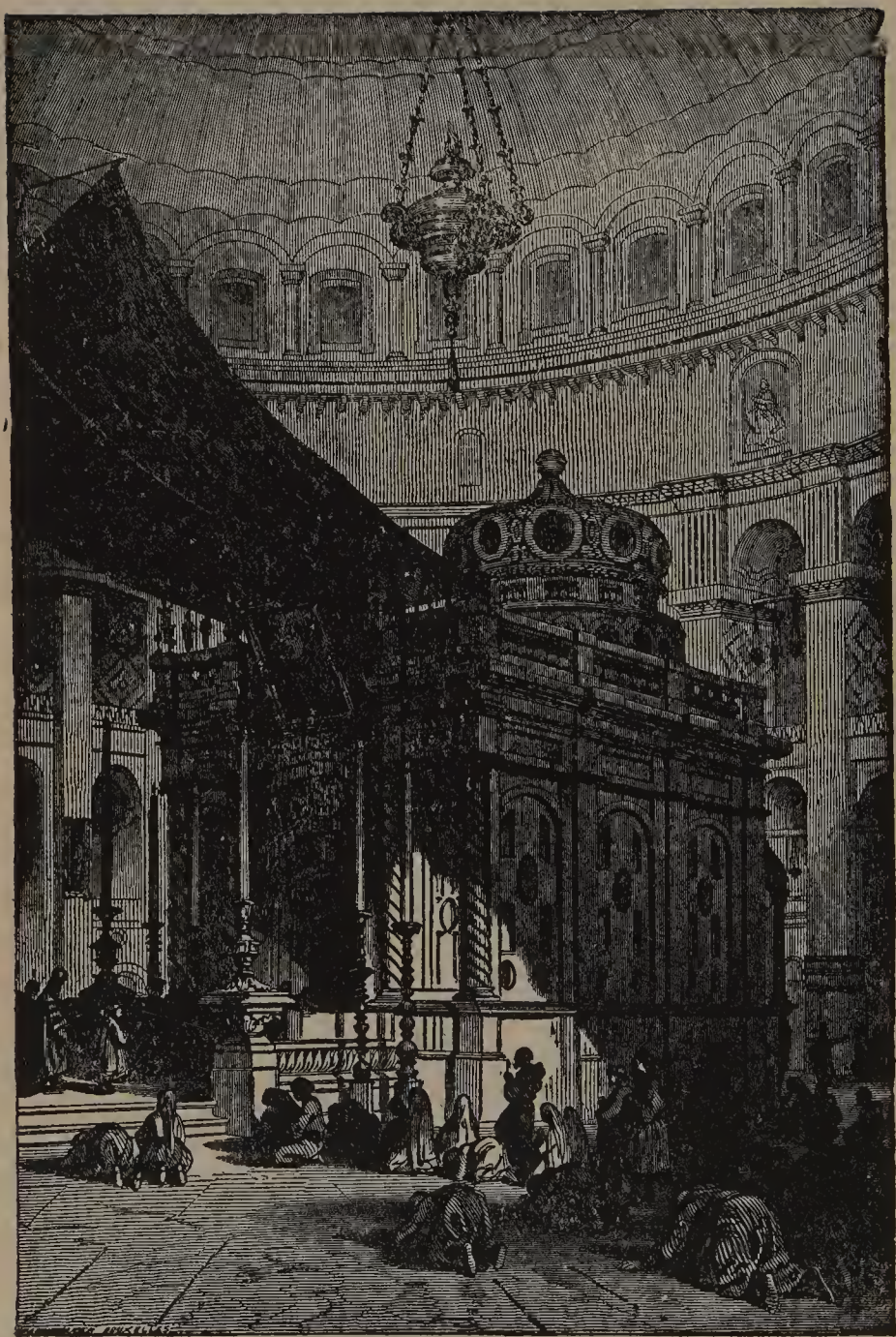
Around that church soon rose a new Jerusalem, from the ruins of the holy and the historic city of God. In his burst of enthusiasm, Eusebius the historian does not hesitate to call it the New Sion predicted by the prophets. This Church of St. Helena remained the glory of the Christians of Jerusalem and of Christendom for many ages. It saw the glory and the decline of the Roman empire. It stood while the nations of the Middle Ages came forth from their infancy, or decayed and fell into ruins. It withstood the savage onslaughts of Pagans and of Moslems. It witnessed the butcheries of Chosroes, king of the Persians. It looked down on the barbarities of the Arab followers of Mohammed. But in 1009 it was destroyed by the unbelievers.

When, in the beginning of the eleventh century, the Church of the Holy Sepulchre was destroyed, a cry of pain went up from the great heart of the Christian world. It was the signal calling the Christians to the Crusades. Soon the church was rebuilt by the mother of the caliph, who had descended from a Christian family. But the tomb of Christ, renowned throughout the world, according to the prophecy of Isaias, "And his sepulchre will be glorious," was soon to be rescued from the followers of the false prophet. The eleventh century came not to an end till Europe sent her bravest soldiers to rescue the Holy Places from the grasp of the Saracens, the followers of Mohammed. Kings, nobles, warriors and generals marched in countless hosts towards that land, the cradle of our faith. In vain the Mohammedans resisted. Jerusalem was captured.

Soon the victorious Christians sheathed their swords, laid aside their arms, washed the dust of battle from their brows, and marched in penitential processions to the Holy Places, to Calvary and to the Sepulchre, and there prostrated themselves on the earth hallowed by the blood of the Son of God.

This victory took place on Friday, the 15th of July, 1099, at three o'clock in the afternoon, the day of the week and the hour of the day when Christ expired upon the cross. The standard of the cross





HOLY SEPULCHRE, JERUSALEM.



now floated over the redeemed city. Well does the poet Tasso in his grand poem, "Jerusalem Delivered," sing of the valor of the Christian warriors, and celebrate in song the delivery of the Holy Sepulchre. Godfrey of Bouillon, the brother-in-law of St. Edward the Confessor of England, became the first Christian king of Jerusalem, but he refused to wear a kingly crown in the city where his Saviour was crowned with thorns. He surrendered his authority to the patriarch archbishop of Jerusalem, and watched over the city till his death on July 18, 1100. He was buried on Calvary. He was succeeded by his brother Baldwin I. But the kingdom of Jerusalem did not last long. Jealousy and civil wars soon disturbed its peace, and in 1187 it again fell into the hands of the Saracens, and ever since it has remained under the power of the Turks.

To-day Jerusalem is but a shadow of its former greatness. On the site of Solomon's temple stands the mosque of Omar. The upper chamber wherein the Last Supper was instituted, and where the Holy Spirit came down on the Apostles, is closed except occasionally to the Christians. The Church of the Holy Sepulchre is guarded with jealous care by the Turks. The Holy Places are opened only with gold.

The present building is composed of three distinct churches, for to the original edifice the Christian kings added two other buildings and enclosed all under one roof. This explains the irregularity of the plan. To understand the plan, the reader must remember that they were obliged to level the ground by cutting down here and filling up there, at the same time not changing the places sanctified by the tragedy of man's redemption. The object was to enclose the Holy Sepulchre, the Mount of Calvary, and the other scenes of the passion of our Lord, all under one roof.

The present building is somewhat in the form of a Latin cross, being, according to Quaresimus, 214 feet long and 147 feet wide, without counting St. Helena's Chapel, which is 66 feet long by 40 wide. The dome which covers the Holy Sepulchre is opened at the top like the Pantheon at Rome, but it is not of stone, like the latter, but of wood and plaster, being rebuilt in this way after the great fire of 1808, when the woodwork of the cedar of Lebanon, built in the time of St. Helena, was nearly all destroyed.

Under the centre of that dome is a chapel, as seen in the engraving, 26 feet long and 18 feet wide, built of polished native limestone, surmounted with a small dome. The façade is ornamented with several twisted marble and limestone columns, adorned with numerous silver lamps, sculptures and pictures. The banner shown in the

engraving has a picture of the resurrection. This little chapel covering the tomb of our Lord is divided into two compartments. The first, called the Chapel of the Angel, is where the Angel sat on the stone which he had rolled away from the tomb. In the centre of this first chapel is a part of the stone which closed the sepulchre; the other portion was placed by the Armenians in the Caiaphas convent near the Zion gate outside the walls of the city. In the second chamber, which you enter by a low, narrow doorway, is the tomb of Christ occupying the whole length and half the width of the apartment. The stone slab on which the body of our Lord was placed is raised about two feet from the floor, and it is quite worn from the kisses and the embraces of the numberless pilgrims who have from the time of Christ come from all parts of the world. At the right is an altar where Mass is said, but only three or four persons can assist. Gold and silver lamps burn day and night within the tomb.

The second Church, not less in extent, is still more holy. It is the Chapel of Calvary. You ascend to it by two flights of rude and narrow stairs. The lower part is called Adam's Chapel, for according to tradition the father of the human race was buried on Calvary, and when they dug the hole for the foot of the cross at the crucifixion, they unearthed his skull. There you find the tombs of Godfrey of Bouillon and of Baudwin, the first Christian kings of Jerusalem. They are now empty, having been violated by the fanatic Greeks during the fire of 1808. After having walked about twenty paces you come to Calvary, to the very spot once reddened by the blood of Christ. Here stood the tree of the Cross bearing the fruit of redemption. When the Christians, guided by St. Helena, cleared away the profanations of the barbarians from the Holy Places, they came upon the hole dug by Pilate's servants into the rock to receive the cross. It is about  $18\frac{1}{2}$  inches deep. Providence allowed that Holy Place to be preserved by the hatred of the Pagans, foreseeing that afterwards it would be discovered by the mother of the first Christian emperor. Numerous lamps burn day and night in the holy spot where was enacted the tragedy of our redemption.

The third chapel is an underground church, consecrated to the memory of St. Helena, and communicating with the grotto of the Finding of the Cross.

Numerous accessory chapels are found around this venerable pile. In one is seen the pillar to which our Lord was bound when scourged. It is in the Catholic section of the Church, and is enclosed by an iron grating. Near by is the block of marble on which the Lord sat while the soldiers insulted him, and there is where the soldiers threw

his garments when they disrobed him. Not far off is the prison where he was kept, while the cross was being prepared. Near by is where the Virgin Mother stood when bidding good-by to her Son before his death. You are shown where Christ appeared to Mary Magdalen after the resurrection, the throne of the Greek patriarch, the sword of Godfrey, the spot where St. Helena sat while they were searching for the cross, where the crown of thorns and the nails were found, and the rent in the rock caused by the earthquake at the crucifixion.

The cupola of the Church is seen from every part of Jerusalem, but unfortunately the Church is enclosed on every side by buildings. It is approached only from the south. The façade offers all the characteristics of the European buildings of the thirteenth century. The two entrances, one closed up, are in the Gothic style of architecture and beautifully sculptured. One ornamented with a fringe in bas-reliefs, represents the triumphant entry of Jesus into the Holy City, on that first Palm Sunday when the multitude cried out "Hosanna to the Son of David." Two round windows are decorated with columns and varied mouldings. That portal evidently came from Christian hands and was done during the reign of the Christian kings.

Pilgrims without number flock to the Holy City, and with faith and fervor they kiss the places sanctified by the footprints of the Saviour. Such has been the custom since the time of Christ and St. Jerome, who for a long time lived at Bethlehem, when pursuing his studies on the Bible he wrote to Marcellus: "It would be too long to name the bishops, the martyrs, the doctors, and the others who, since the day of the ascension up to our time, came to Jerusalem. All believed that there would be something wanting to their piety as well as to their knowledge if they had not come to adore the Lord in the places where the Gospel began to shine from the Cross." In another passage he says that he saw pilgrims come from India, from Ethiopia, from Great Britain, and from all parts of the Christian world. To-day you will find it the same. Pilgrims are found there from every country the sun shines upon, and the Church of the Holy Sepulchre is daily filled with people speaking all the languages of earth.





SAINT ISAAC OF ST. PETERSBURG.

# ST. ISAAC'S CHURCH,

ST. PETERSBURG.



WHEN towards the end of the ninth century Potius, upheld by the government of the Byzantine empire, drove the rightful archbishop, St. Ignatius, from the throne of Constantinople, he began that deplorable division between the East and the

West, and tore the Greeks from the bosom of their Mother the Church. As the government upheld him, so the governments of the different nations of the Greeks have since controlled the clergy. Many times have the Greeks united with the Latins, but each time the union was broken. When Constantinople fell before the swords of the Mohammedans, almost the whole of the inhabitants of the Byzantine empire were forced to accept the false doctrines of the Koran. During the times when the Greeks were in union with the centre of authority in Rome, the missionaries, animated by zeal for the salvation of souls, had penetrated to the north, and had preached the Gospel to the ancestors of the different nations now forming the vast empire of Russia. The false doctrines of Potius, that the civil authority can regulate church affairs, that married men can enter the ranks of the clergy, that the Latin Church with her popes had fallen from the teachings of the Apostles, all these had spread through the regions of the north. Such was the origin of the Greek schism.

The ancient Greek and Roman authors say that in their days the Scythians and the Sarmatians inhabited the vast regions of the north-east of Europe. During the fourth century Russia witnessed the migrations of the half-civilized nations, which, sweeping down from the north, overran the Roman empire. Soon after the Slaves for the first time appear in the history of the world. They invited Rurik, the prince and ruler of the Varangeans, to rule over them, and then towards the middle of the ninth century they laid the foundations of the beginning of the Russian empire. For centuries the ruling family



continued to extend their authority by arms, by intrigues, or by trickery, but we must say with regret that the history of the reigning house of Russia is a history of crime and of bloodshed and of assassination.

The great majority of the inhabitants of Russia belong to the Greek rite, which like the other branches of the Greek Church does not differ much from the Catholic Church. In fact the differences between these two is more apparent than true, and in doctrine they are about the same. In discipline they differ. Since the times of Peter the Great, the Church of Russia is governed by a "holy Synod," composed of bishops. The matters of administration depend on the emperor. The empire is divided into 52 archiepiscopal dioceses, with numerous churches, monasteries, nunneries, and inferior clergy. The lower clergy marry and are consequently poor and degraded. All the services are in the ancient Slavic language, which is to the people an unknown tongue. The liturgy does not substantially differ from some of the ancient Greek liturgies. Being controlled and dependent on the government, the clergy are not as active and devoted as the clergy of the Latin Church. The clergy of the higher ranks desire a union with the Pope, but they are restrained by fear of the government. At first the head of the Church was the patriarch archbishop of the Russians, but in 1589 Peter I. abolished the patriarchate and made himself and his successors the Pope and the head of the Church, as we see that Henry VIII. of England did the same for himself and for his successors. Again Catherine II. as head of the government assumed all the property belonging to the Church, and claimed the appointment of the bishops and clergy. Thus from their first separation from the centre of authority, Rome, they have fallen, till they have become but tools in the hands of the emperor and of his court. Many of the aristocratic families belong to the Catholic Church, and in their rituals and in their liturgies are many prayers for the Pope, for whom they supplicate and call the head of the Church. These customs they have preserved from the time of their separation in the ninth century, for then all recognized the bishop of Rome as the head of God's Church on earth.

When Peter the Great, desiring an outlet to the sea for his vast empire, moved his capital from Moscow to the shores of the Baltic sea, he founded a city which after himself he called St. Petersburg. As he was born on the 30th of May, 1673, the day when the Greeks celebrate the feast of St. Isaac the Dalmatian, he conceived the idea of erecting a church to his honor. Many obstacles stood in his way, and he could only erect a temporary building. In 1768, the founda-



tions of the present building were laid, by order of the Empress Catherine. The work was often interrupted, and work for many years ceased on the Church. It was begun again in 1819, under the direction of a French architect, and after six years of labor the building was completed.

St. Isaac's is much inferior to the other Cathedrals of Europe, and although it will not compare even with St. Paul's, London, still it is one of the finest buildings of St. Petersburg. Only the exterior is completed. The cross was placed on the summit of the dome on the 14th of September, 1839. The whole Church is built of granite, marble, bronze, and iron. The plan is in the form of a Greek cross, the arms forming four chapels surmounted by domes. It is 264 feet long by 114 feet wide. Four façades, beautifully ornamented, and set according to the four cardinal points, produce a fine effect. The beauty of the building is enhanced by being situated in a fine park or square. The columns are of red Friesland granite about 29 feet high. The great dome is over 65 feet in diameter, and 227 feet high. Such is the last of the most celebrated Cathedrals and historic Churches of the old world.



# THE GREAT CATHEDRALS

## AND

### CELEBRATED CHURCHES OF AMERICA.

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THIS being a young country, it cannot compare in works of architecture with the Old World; nevertheless, there are many fine buildings on this continent, and probably in the immediate future buildings will rise rivaling in extent and beauty the most famous and historic Churches of those nations where the faith has flourished for so many ages. The Americans, with their love of liberty, their liberal laws, their large amount of common sense, their remarkable progress in material prosperity, show us that soon the time will come when they will turn their attention to the fine arts, to architecture, to sculpture, to painting, and to music. If we judge by the advancement of the past generation, during which the faith has spread as rapidly as during the preaching of the Apostles, we are filled with the hope of a bright future for religious art.

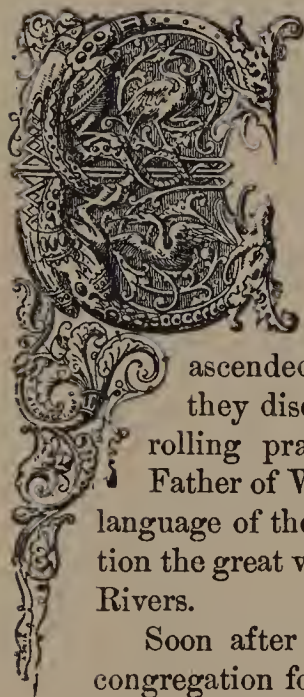
The historic incidents found in the following pages were for the most part gathered by the writer from every source where it could be found, and posterity will thank him for his labors in personally visiting these Churches, and gathering their histories from the archives of these Cathedrals and from the lips of both clergy and laity before they were entirely forgotten or lost.





# CHURCH OF NOTRE DAME,

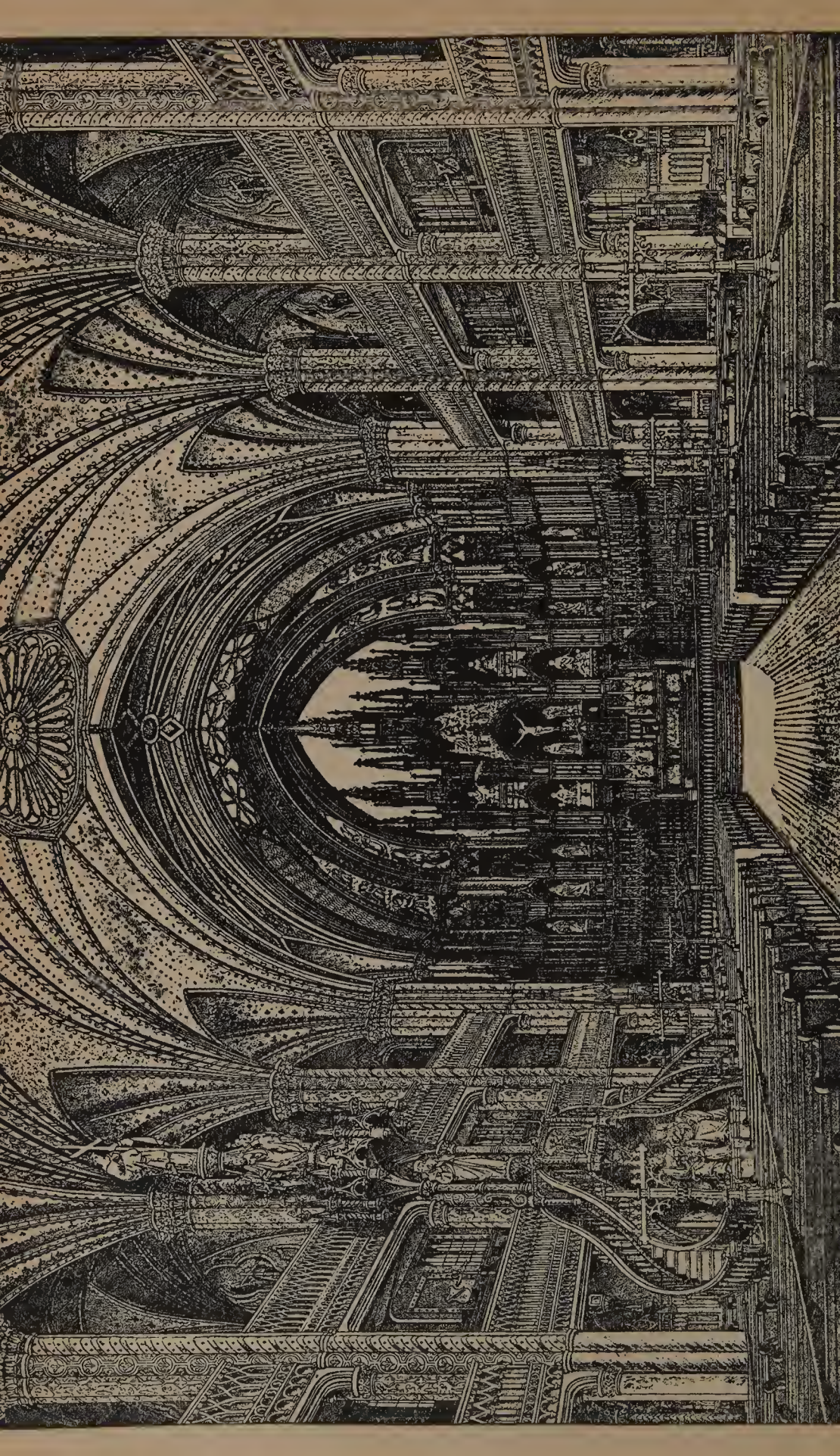
## MONTREAL.



ANADA was discovered in the spring of 1534 by Jacques Cartier, who, entering the noble St. Lawrence, took possession of the whole country in the name of the French king. Then Franciscan missionaries penetrated into every part of the vast country, suffering untold hardships in order to convert the Indians to the Gospel. Then the disciples of St. Ignatius ascended the magnificent waters of the St. Lawrence; they discovered the great Lakes; they preached on the rolling prairies; they descended for the first time the Father of Waters, as the great river was called in the poetic language of the natives, and thus they opened up to civilization the great valleys of the St. Lawrence and of the Mississippi Rivers.

Soon after the holy priest Father Olier had instituted his congregation for the higher education of students for the priesthood, he conceived the idea of building, at the head of the navigation of the St. Lawrence, a city, which would be at the same time a barrier to the warlike incursions of the Indians and a base of operations for their conversion to the Gospel. On the 7th of August, 1640, the Island of Montreal was ceded to them by the government, and in the following year the concession was confirmed by the king. In June, 1641, the first colony, composed of 40 persons, with three vessels left France and arrived in Quebec on the 8th of the following August. There they passed the winter. On May 17, 1642, the little band arrived in Montreal under the leadership of M. le Chevalier de Montmagy, "the Lieutenant of His Majesty in all the regions of the St. Lawrence and of New France," as Canada was then called, and of M. Maisonneuve as the first governor, with the superior of the priests accompanying the band. They erected tents and a bark cabin, where the same morning Father Vimont, superior of the Mission, after the Hymn to the Holy Spirit, offered up the Mass for the first







time, where now stands one of the finest cities of this continent and the chief city of Canada. They called the settlement "Ville Marie," Mary's City. Such was the first settlement of Montreal. The colonists went to work to cultivate the land and to convert the Indians. In 1659 they had increased to 160 men, of which 50 were heads of families, with sisters for the schools, and the settlement was comprised of 40 houses. By a contract dated March 9, 1663, the "Company of Montreal" ceded to the clergy of the Seminary of St. Sulpice all its rights, titles, and properties in the Island of Montreal on condition of paying the debt of 150,000 francs. Thus was laid the foundation of the richest and most useful ecclesiastical institution in this country, except the Trinity Corporation, in the City of New York.

Some of the inhabitants were massacred and tortured by the savage Indians. Many of the Indians were converted and the records of the Church contain their names.

The bark chapel at the Fort, called Notre Dame, Our Lady, was replaced the following year, 1643, by a wooden building on the same site. In 1654 the colony had grown so large that they could not all worship in the church succeeding the bark chapel, and the governor M. de Maisonneuve suggested the building of a larger church. All entered into his views, and a substantial church building was erected. The tabernacle and the ornaments of the bark chapel were beautiful, some of them having been brought from France. M. Maisonneuve, the governor, with his workmen, in order to fulfill a vow, carried a large cross and planted it on the top of the mountain to the north of the city, called Mont Royal. From that comes the name of the city, Montreal. An altar was raised at the foot of the cross, and the Jesuit Father Duperron said Mass on the summit of the mount; from that the mountain top, for several years, became a place of pilgrimage for all the people.

The colony having grown larger, the little chapel back of the Fort became too small, and M. Maisonneuve proposed to the people of "Mary's City" to build a large parish Church. The 29th of June, 1654, the feast of SS. Peter and Paul, was appointed as the day to receive the offerings of the people. The amount was not enough, and the company who by the contract mentioned before had become the lords of the Island, at their own expense erected the larger part of the building. The first stone was laid with great solemnity on the 28th of August, 1656. This Church was built adjoining the Hospital in St. Paul's Street, on the spot where now stand the great stores of the sisters of the celebrated Hospital, Hotel Dieu. This Church, of

wood, was near a large block-house, as a defense against the warlike Iroquois. The Church was enriched by relics of St. Denis, the Apostle of France, who, at the crucifixion, cried out, "Either the creator is dying, or the universe is dissolving;" of St. Clotilda, who, after her widowhood, sought an asylum in the cloister of St. Martin of Tours; of St. Benedict, the founder of the great order, and of many other illustrious Saints.

At first the infant church of Canada was subject to the mother church of France, and in 1669 Mgr. de Laval, after whom the University of Quebec is called, came to Montreal on his pastoral visit, and on the 12th of May he began the foundation of a larger Church on the Place d'Armes. The new building was to be in stone, facing a street which they called Notre Dame, Our Lady, now the principal business centre of the city. M. Dollier gave the necessary ground, and on the 29th of June, 1672, the feast of SS. Peter and Paul, they began to break the ground for the foundations. The next day, after a grand High Mass, all the people marched in a procession to the grounds, where M. Dollier, the Superior of the Sulpicians, laid the first stone for the foundations. Much of the material of the old Church was used in building the new, which was finished in 1678. The tower was built in 1723. The building, with the altar towards the north-east and the side to the Place D'Armes, and beautified by numerous gifts from the pious people of Montreal, had a number of side chapels, and was fitted up in a rich manner considering the conditions of the people at that time. Numerous foundations for religious services were established in perpetuity, and are continued till our day.

"The City of Mary" grew rapidly in wealth and population, so that in 1757 the Church was too small for the congregation, and there were serious considerations of building a new and larger church, but the war of the Colonies with England convulsed the whole country, and the project was abandoned. After a war of seven years, in 1763, Canada was ceded to England, the latter guaranteeing to the colonists the free exercise of their religion. But soon afterwards breaking the agreement, the government confiscated the vast possessions and properties of the Jesuits. Their College at Quebec was turned into a barrack, their house at Montreal became the Court of Justice at the Champ de Mars, and all their property devoted to the education of the youth, was appropriated by the State. In 1839, after an absence of more than 40 years, they came back in the person of Father Chazelle, and in 1842 their Order established themselves permanently in the city, and built St. Mary's College and the beautiful Church attached to the College.

This Church of Notre Dame, which served so many years as the Parish Church of Montreal, was about 150 feet long, and wide in proportion. The ceilings of the sanctuary and of the sacristy, with those of the nave, were of carpenter-work in the form of arcades. The altar was surmounted by a baldaquin sustained by four columns painted white. On each side were four wooden brackets sustaining a great crucifix extending almost to the roof of the Church. The tabernacle had a kind of frieze 4 or 5 inches wide, and was finely ornamented. At the back of the altar was a painting, and on the top of the tabernacle, at the foot of the cross, was a statue of the Virgin. The choir was behind the altar, with seats for the clergy. At the Gospel side was the seat of the superior of the Seminary, while the others were ranged along the sides of the walls. The floor of the sanctuary made by Mr. Poitras was of joiner-work. The choir was lighted by two windows, separated by fine paintings, as well as a beautiful rose-window. The tower of the Church was of solid masonry, square, surmounted with a steeple crowned by a cross. There were three bells in the tower.

The sacred vessels and vestments, made in France, were of a dear kind for a young colony. Two silver censers, costly chalices, vestments of cloth of gold and of silver, beautiful chasubles, dalmatics and tunics, grand candlesticks, and all things used in the services were of the finest kind. They were used on the great feasts of the Church, but especially on the feast of Corpus Christi, for which Montreal in our day is so celebrated.

For many years the project of building a larger Church had been agitated. A committee was at last appointed, of which the pastor Father Le Saulmer was the president. They collected large sums of money, and acquired the needed property for the site. When they had in the building fund more than \$50,000, they began to prepare for the foundations of the largest church in this country, it being 200 feet long, 128 feet wide, with a sanctuary 75 feet long. They borrowed more than \$100,000 from the Banque du Roi. On the 1st of September, 1824, the first stone of the present building was laid and blessed by Father Roux, the superior of the Seminary, and the V. G. of the diocese of Quebec. The great ceremony was witnessed by crowds of people. The massive foundations rose steadily from the trenches, so that on Sunday, June 7, 1824, the feast of Pentecost, Father Roux, accompanied by the priests of the Seminary and the altar-boys, blessed the edifice, and Father Richards, for the first time, offered up the Holy Sacrifice in the place since so often blessed by heaven.



On the 15th of July following Bishop Lartigue sang the first High Mass in the new Church, and the sermon was preached by Father Quiblier of the Sulpicians. There was present Sir James Kempt, the administrator and governor of Lower Canada, his court, many civil officers, and the different corporations of the city. The work was pushed on rapidly, the people and the priests of the Seminary showing great liberality and devotion. On the 8th of April the ornaments and walls of the old Church began to be taken down, and numerous coffins with the remains of the dead, to say nothing of those of the priests, were removed and buried under the new Church.

We can give but a few of the historic events of this celebrated Church. Sunday, August 7, 1831, Bishop Fenwick of Boston preached a grand sermon in the Church, in English. On October 23, a tablet in memory of James O'Donnel was placed on the column rising near his tomb. He was the architect of this Church, and his design was to erect a building in which the largest number of persons could hear the sermon. He was born in Wexford, Ireland, and died at Montreal, June 28, 1830, in his 52d year. He was a convert, and according to his desire, he was buried in this Church, which will ever stand as a monument of his genius. In 1831 the cholera ravaged the city, and many services were held in the Church for the repose of the souls of its victims. On Friday, September 6, 1833, with great pomp and ceremony the relics of St. Maximin, sent from Rome to the Seminary, were placed in the Church. Many historic assemblies gathered within these walls, but space will not permit their mention.

On February 26, 1860, there was held a great demonstration in honor of the Pope by the Society of St. John the Baptist, Canada's Patron. It was presided over by Bishop Bourget, and 15,000 persons assembled within the walls of Notre Dame. Oct. 17, 1869, a grand concourse of people turned out to receive the relics of St. Zeno, and on October, 1872, Bishop Bourget, with great ceremonies, celebrated the fiftieth anniversary of his consecration to the Episcopacy in Notre Dame, with many bishops from Canada and the United States. Father Braün, a Jesuit, preached the sermon. On May 1, 1873, Bishop Fabre was consecrated by Archbishop Tachereau of Quebec, in the Jesuits' Church, and on September 8, 1876, by the resignation of Bishop Bourget, he became the bishop of Montreal.

The front doors are 17 feet high and 10 feet wide, while the windows are 36 by 10 feet. The vaults of the ceilings are 90 feet high. The naves and galleries contain 1363 pews, capable of seating 15,000 persons.

A feature of the Church is the two towers, from their base to their pinnacle 227 feet high, and of unique construction. In the eastern tower hangs a chime of ten bells, with a sweetness of tone unequaled on this continent. In the west-end hangs the great bell called the "Bourdon," weighing 24,780 pounds. It is 6 feet high and 8 feet 7 inches in diameter. The Latin inscription on it tells us that it was cast in 1847, the 202d year of the foundation of Montreal, the first year of the pontificate of Pius IX., and the 10th of the reign of Queen Victoria. It was the gift of the merchants, mechanics, and farmers of "Ville-Marie." Charles and George Mears, of London, England, cast it. Its tone is magnificent in its fullness and harmony. The bells of the eastern tower are beautifully toned and in such harmony that the most varied music can be executed on them. They run through more than an octave. There is a stairway of 279 steps in the western tower leading to the top, from which a fine view can be had of the city and the surrounding country. To the north rises the outlines of Mount Royal, after which the city is named, its sides covered with villas, where the wealthy of the city dwell. On the flank of the mountain you see the vast proportions of the Grand Seminary, where so many thousands of clergymen have been educated, coming from nearly every diocese in North America. There the purest doctrines are taught, and there the deepest studies are made, comprising all branches of human knowledge.

The students who come from so many parts, the learning and the piety of the directors, the numerous and the varied works in the library, the beautiful gardens, and the crowds of young men studying for the Church remind you of the ancient days of the ages of faith, of the times when the vast crowds gathered around the professors of the Universities of the Middle Ages.

Farther to the north lie the suburb of St. Lawrence and the roads leading to the Black River. To the East stretches out the long lines of the harbor, with its wharves as far as the village of Hochelaga, with the ships of every clime outlined against the bright waters of the river, as with majestic curve it sweeps along on its course to the ocean, bearing the waters of the great American fresh-water seas towards the broad Atlantic. To the South, the eye takes in the landscape dotted with islands, and you see in the far distance the summits of the Green Mountains of Vermont, which looked down on Champlain, when he sailed up the river and discovered the lake which bears his name. Westward lies the plains of St. Gabriel, where once were witnessed the early struggles against the Indians, and farther on your eyes turn toward the land of the rolling prairies, which God has made

for a future empire of religion and of civilization. The sight is one of the most beautiful and is excelled only by that from the top of the piers of the Brooklyn Bridge.

In the twilight of the afternoon, when the Church is filled with a mysterious gloom, its vast nave, its beautiful side aisles, its spacious two-storied galleries, all impress the mind with ideas of its vastness, and with thoughts of the infinity of God to whose worship it is dedicated. The costly paintings, the beautiful gildings, the fine sculptures, the stained glass windows, the masterpieces of artistic ornamentation, all waft our minds toward the hidden world of unseen spirits, that heaven of glory which it represents. For a moment we are dazzled, and do not know to which object to direct our attention.

The nave is, including the sanctuary, given in the engraving, 220 feet long, 69 feet wide, and 80 feet high. The side aisles are  $25\frac{1}{2}$  feet wide each. The walls are 5 feet thick. Fourteen side windows, each 40 feet high, light up the galleries and admit their soft light to the body of the Church.

Passing to the right we come to the Baptismal Chapel, with its baptismal font of white marble, its painting over the beautiful altar representing the baptism of our Lord, copied from the celebrated mosaic of Maratta in the baptismal chapel of St. Peter's, Rome. The chapel of our Lady of Perpetual Help comes next, with a copy of the celebrated miraculous painting in the Byzantine style brought from the East to Rome many centuries ago. The third chapel is dedicated to St. Amable, a priest of Riom in Auvergne, France. The altar once was the main altar of the Church, and it is here preserved as a memento of the past. The painting came from Rome. The fourth chapel is dedicated to St. Joseph, the foster-father of our Lord, who appears in the painting bearing the Infant Saviour in his arms. Four statues, representing SS. Francis of Sales, Theresa, Aloysius Gonzaga, and Stanislas Kostka, as so many patrons of youth. In the tomb beneath rests the remains of St. Felix, taken from the catacombs, Rome. The last on this side is the Chapel of the Virgin, and is fitted up in the highest style of art.

The chapels of the eastern side are as fine as the others. The first is nearest the main altar, dedicated to the Sacred Heart. Under the altar rest the remains of the Virgin Martyr St. Irene, taken from the catacombs, and the painting is very fine. A very old painting represents the child Jesus in the temple of Jerusalem. Also you here see the first of the Stations of the Cross, scenes from the passion of our Lord. They are paintings obtained from Paris. The next chapel is that of St. Ann, the Virgin's mother. It was the gift of Father



Valois for himself and family. These little statues represent SS. Simon, Stephen, Emily, and Philomene. The chapel of Souls of Purgatory is the gift of Mrs. Alfred La Rocque. The large painting represents a priest offering up the Holy Sacrifice for the souls of the departed, and the bas-relief is an image of the Virgin holding the head of her Son, when his body was taken down from the cross. Standing near this chapel, you see a large crucifix erected, as a remembrance of a great mission given by the Redemptorists in Notre Dame in 1878. It is very life-like in form and expression. The last is the chapel of St. Roch, who was born towards the end of the thirteenth century at Montpellier, France.

The nave of this Church is one of the largest in the world, and its ornamentations were borrowed from the great cathedrals of Europe. Groups of graceful columns rise from the floor to support the starry dome over your head, and stained glass windows let in the soft religious light. Beautiful stained glass windows let in the light from the roof above. The central one, of great beauty, was done in the studio of M. Champigneul at Bar-le-Duc, France. It represents twelve Angels surrounding the Virgin, who bears the Infant Jesus, while they sing her praises. Twelve frescoes ornament the walls over the second gallery on both sides of the Church, representing twelve scenes from the life of our Lord's Mother.

The sanctuary is raised about four steps above the floor of the Church and separated by the chancel rail. Resting on the right hand pillar is a beautiful little statue of the Virgin, carved from the purest Italian marble. In 1872, when the pastor of the Church was in Rome, he was admitted into the presence of Pius IX. He asked the great Pontiff for an Image of the Mother of God, to whom this Church is dedicated. The Pope presented him with this beautiful statue, which was then standing in his private library. The pedestal also came with it, as well as a little gold cross worn by the Pope, and which then rested on the breast of the statue. On the opposite side of the sanctuary is a bronze statue of St. Peter, a perfect copy of the one in Rome, embraced so often by the faithful of all times and climes, when they visit the Eternal city. These two statues can be seen in the engraving just before the large pillars on either side of the sanctuary.

The grand altar is very imposing, and taken with the decorations of the sanctuary, it is rarely you will find anything superior to it on this continent. The decorations in their details represent the sacrifice of Jesus Christ, as foreshadowed in the Old Testament. At the right and over the altar is a statue of Abraham about to sacrifice his son

Isaac on Calvary, with a figure of the ram caught in the thicket, telling of the sacrifice of the Son of God by his Father on Calvary, while the ram foretold that for a while the sacrifices of the temple were to prefigure the sacrifice of Calvary. Above on the same side is Aaron of the Old Law about to immolate a lamb, according to the law of Moses, which prefigured Christ, "The Lamb of God." On the other side is the figure of Melchisedech, who offered bread and wine, and received the gifts from Abraham, prefiguring the Last Supper and the Mass. Above it is the Ark of the Covenant, with its cup of manna, prefiguring the Eucharist. In the centre, over the tabernacle, is a fine group of figures representing the crucifixion. His mother and St. John are standing, and Mary Magdalen weeps at the foot of the cross. These figures, with those in the Virgin's Chapel, in the Chapel of the Souls in Purgatory, and the bas-reliefs of the altar, are masterpieces of sculptures in wood, done by the famous Bouriche of Angers, France. Under the table of the altar is a beautiful sculpture of the Last Supper. On each side of the altar are small statues of King David and of the prophet Malachias. One of the most striking groups is the adoration of the Angels on each side of the tabernacle, representing the invisible Spirits worshiping the Son of God. High above in the centre is a beautiful piece of sculpture, representing the Coronation of the Virgin by her Divine Son in heaven, while below are Angels singing her praises and the bliss and the glory of the redemption. Near the arched top above are four Angels bearing instruments of the passion of our Lord, while six others, with golden censers, are offering to the Lamb their adoration and the prayers of the Saints of earth.

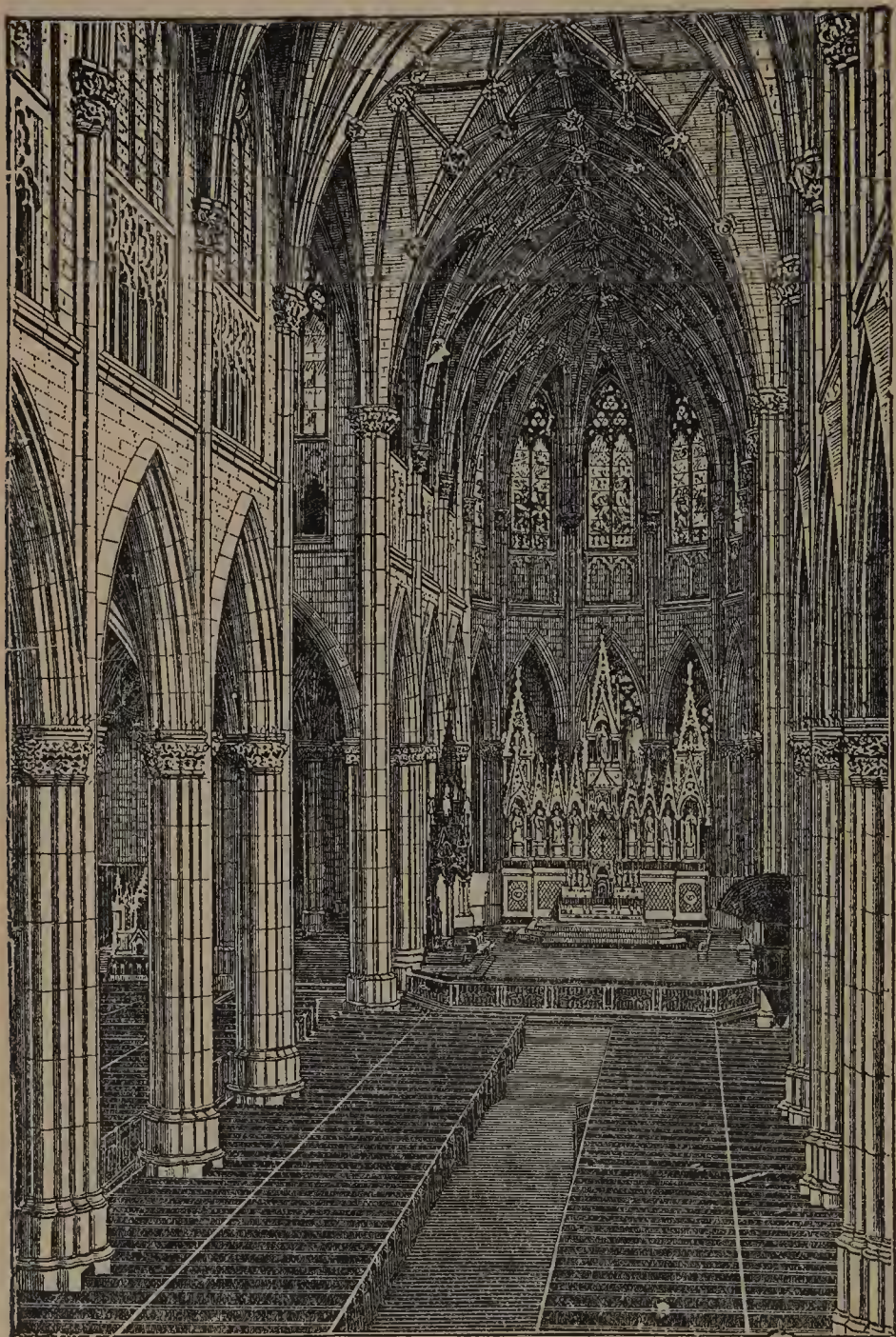
These extensive decorations were begun in 1875, and although they have been carried on without interruption, they are not yet, at this writing, fully completed. They are of the finest and most lasting character. The main altar, with its groups of statues and bas-reliefs, are the gift of the Seminary of St. Sulpice, Montreal. The faithful defrayed the expense of the remainder, having already contributed nearly \$100,000. The whole decoration will cost a large sum.



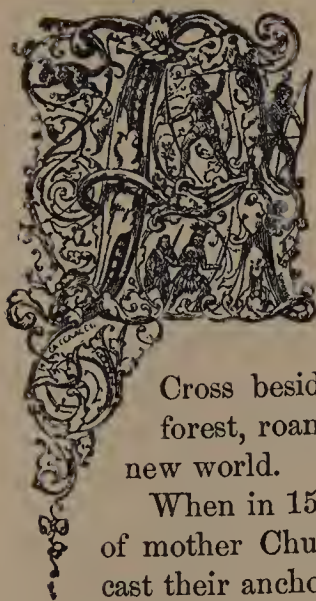


THE CATHEDRAL, NEW YORK.





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At the time when Columbus discovered America, and raised the standard of the Cross beside the flag of Spain, the Indians, the sons of the forest, roamed in freedom over the vast expanse of the new world.

When in 1525 Verrazzano and Gomez, both faithful sons of mother Church, under the colors of France and of Spain cast their anchors in the magnificent bay of New York, they were charmed by its beauties. Little did they think that in three centuries and a half, that church against which then the half of Europe was about rising in revolt would establish three powerful and populous dioceses on the shores of New York bay, and that a palace of white marble with its wealth of stained glass and its beauty of decoration would yet stand a most beautiful tribute of the old faith, or that its archbishop would take his place among the Cardinal princes of the Church. They called the Hudson St. Anthony's River. A century rolled by, and Henry Hudson entered the harbor and called the river by his name. The Dutch from Holland settled on the island, where now stands New York. In the colony no religion was tolerated except Calvinism. The other forms of worship were proscribed. In 1643, Father Jogues, a Jesuit, after having preached to the Indians, and suffered untold miseries from the hands of the savage Mohawks, went down the Hudson, and found but two Catholics in New York, then called New Amsterdam. The visits of clergymen after that were few. The Jesuits from Canada occasionally visited the scattered people, and attended to the spiritual wants of the sailors.

One day in the midsummer of 1664 a fleet of four English vessels, under the command of the Duke of York, a Catholic nobleman, anchored in the bay and claimed the colony. They called it New York. They proclaimed the freedom of worship. The city situate on one of the noblest harbors in the world grew rapidly. The Jesuit missionaries from the banks of the Chesapeake came to look after the few



Catholics. They opened a Latin school on the grounds now occupied by the stately building of Trinity Church, which was attended by the sons of the best families. When James II. of England was hurled from the throne, religious bigotry broke out in New York, and the members of the Church had to flee for their lives. A priest entering the colony was to be condemned to imprisonment for life, and the one who harbored him was to be heavily fined.

At and following the revolution the people changed. The aid of France, the influence of Lafayette, the presence of the foreign consuls, the example of a few people from Catholic countries, showed the inhabitants that the Church was not as they had supposed. The members of the Church in this country were at first under the jurisdiction of Bishop Leyburn, Vicar Apostolic of England, but at length on the 15th of August, 1790, John Carroll was consecrated the first bishop of Baltimore, with the whole of the United States as his diocese. In less than twenty years the Church had so increased that New York, Philadelphia, Boston and Bardstown were erected into separate dioceses, while the bishop of Baltimore became an archbishop. Thus on the 24th of April, 1808, Father Concanen was consecrated at Rome by Cardinal Antonelli as the first bishop of New York. But Napoleon I. prevented his embarkation, and he died mysteriously at Naples in 1810. Napoleon was victorious everywhere, till he laid violent hands on Pius VII., when he fell as though struck by the lightnings of heaven, and the Pope was restored to Rome by England. Father Connelly was appointed the second bishop, and on the 6th of November, 1814, he was consecrated in Rome, and arrived in the city on the 24th of the same month, the following year. He found his diocese of an immense extent, and comprising about 17,000 souls, attended by only four priests. After many labors for the Church, he died on February 6, 1825.

Father Du Bois, the founder of St. Mary's College, Emmettsburg, was the next bishop of New York. He was a classmate of Robespierre, the monster of the French Revolution. He was consecrated in the Cathedral, Baltimore, October 29, 1826. He labored hard for the good of religion, and endeavored in every way to uproot the strong prejudices in the hearts of the people not belonging to the fold. When he came to New York, he found only two churches, but many were built during his episcopate. He died December 20, 1842.

The great Bishop Hughes was the next to take control of New York. His history is so well known, and has been given so often by more eloquent pens, that we will only say that he was born in Ireland, on June 24, 1797, emigrated to this country in 1817, ordained in St. Joseph's Church, Philadelphia, October 15, 1826, and consecrated



bishop in the old Cathedral of New York, November 26, 1837. On the 3d of October, 1850, New York became a metropolitan see, and Bishop Hughes its first archbishop.

Half a century ago an Insurance Co. of New York had sold a block of ground fronting on Fifth Avenue to the trustees of the old Cathedral, and the archbishop determined to build a new Cathedral worthy of New York. It was to cost three-quarters of a million dollars, and with great pomp he laid the corner-stone in 1858. Archbishop Hughes died on the 3d of January, 1864.

Cardinal McCloskey was born in Brooklyn, March 10, 1810, and he was carried across the East River, and baptized in St. Peter's Church, for Brooklyn then had no church building. He made his studies in Emmettsburg, and was ordained in the Cathedral, New York, January 12, 1834. He afterwards spend two years studying in Rome, and traveling in Europe. In 1842 he came to St. John's College, Fordham, and became its first president, and on March 10, 1844, he was consecrated in the Cathedral as coadjutor to Archbishop Hughes, still retaining the pastorate of St. Joseph's Church. In May, 1847, he became the first bishop of Albany, and such was his prudence and wisdom, that when he left Albany to succeed Archbishop Hughes, on the death of the latter, he had not an enemy in the diocese of Albany.

St. Peter's, Barclay Street, was the first Church built in New York, and soon after the erection of the diocese, a new Church was projected, which was to bear the name of the patron Saint of Ireland. This was St. Patrick's Church, the first Cathedral. A subscription was taken up, and people of all denominations freely contributed. On the 8th of June, 1809, Very Rev. Father Kohlman, as Vicar General of the diocese, with a great concourse of people walked to the grounds, where the corner-stone was laid with solemn ceremonies. But on account of the wars which at that time desolated Europe, the hostilities with England, and the depression of trade, the work went on but slowly, and it was not until Ascension Thursday, the 4th of May, 1815, that the Church was dedicated and opened for divine worship. It was consecrated by Bishop Cheverus of Boston. There were present with the Common Council of the city, and the trustees of St. Peters, a large number of clergymen, and a great crowd of people. The bishop was assisted in the ceremonies by Rev. Fathers Fenwick, Malevé, and Pasquiet. It was then the finest church building in the United States. It was in the Gothic style. Joseph Mangin was the architect. The length was 120 feet, the width 80 feet, and the height 75 to 80 feet. It was of stone in a massive style, the roof rising in a

sharp angle to the height of more than a hundred feet. The front or façade was of brown stone, with niches for statues. The pews when sold brought \$37,500. The building cost about \$90,000.

Father O'Gorman, in 1815, was the first priest ordained in the Cathedral, and in November, 1824, he was the first clergyman buried from the Church. On February 9th, Bishop Connolly was buried in the Cathedral near the altar. During the anti-catholic riots, a mob resolved to destroy the Cathedral. They advanced up the Bowery, but the congregation and the authorities, armed and prepared, occupied the brick walls of the cemetery, and the mob dispersed. Bishop Hughes was the first bishop consecrated in the Cathedral, which took place January 7, 1838. Bishop Du Bois was the consecrating bishop assisted by the Bishops Kenrick of Philadelphia, and Fenwick of Boston. Considerable improvements were carried out in 1842, which added to the beauty of the building. On Sunday, the 28th of August, 1843, the first synod of the diocese was opened, the mass being said by Bishop Hughes, and the sermon preached by Father McElroy, sixty-four clergymen being in attendance. During the next ten years many bishops were consecrated in the Cathedral.

When New York was raised to a metropolitan see in October, 1850, while announcing his promotion, and his intention of going to Rome to be invested with the pallium, the insignia of an archbishop, Bishop Hughes spoke of his project of building a new Cathedral on Fifth Avenue, on a lot which they owned. On the 1st of October, 1854, the first Provincial Council, composed of the archbishop of New York with the bishops of Albany, Boston, Brooklyn, Buffalo, Hartford and Newark, met to regulate matters relating to the Church in the province. Many other councils and synods met within the sacred walls of the old Cathedral of New York, but we will not now mention them.

On the 6th of October, 1866, the Cathedral took fire, and although the clergy and the people saved what movables they could, before the next morning the whole Church was a mass of ruins. But the building was again restored in the pure Gothic style.

The length is divided by eight arches, and pillars separating the nave from the side aisles. The window over the main altar is a grand one, the stained glass being remarkably fine. There are besides twelve other windows. The altar is of whole marble. Two copies of Raphael's finest paintings are on each side of the sanctuary, and behind the altar are images of the twelve Apostles. The new Church was dedicated by Archbishop McCloskey, on March 17, 1868, Bishops Loughlin of Brooklyn and Bacon of Portland assisting with

a vast assembly of bishops, clergy and laity. On the completion of the new Cathedral the old became the parish Church of St. Patrick's parish.

The block of ground on which the new Cathedral stands is 200 feet on Fifth and Madison Avenues, by 420 feet on 50th and 51st Streets. It was owned by the church for more than 60 years before the new Cathedral was opened, and there for some years the Jesuits conducted a college.

In June, 1858, Archbishop Hughes issued a circular addressed to one hundred and fifty of the most pious and wealthy persons of his diocese, asking for \$1,000 from each, and more than a hundred responded. He then called for subscriptions of \$500 and smaller amounts. The land was graded, and the foundations laid on the solid rock, so that on the 15th of August, 1858, the corner-stone was laid. Seven bishops, one hundred and thirty priests, and twenty-seven acolytes made an imposing sight in the procession as the grand ceremonial of laying the corner-stone was carried out. The work was urged on with great vigor, till the civil war, breaking out in 1860, prostrated business, and during that stormy period of our history the work was entirely stopped. Bishop Hughes was sent by President Lincoln on business of importance to the courts of Europe, and rendered important services to the country. The work was again resumed by the Cardinal at the close of the war when he became archbishop of New York. The original plans were by James Renwick, who supervised the work assisted by Mr. Rodrigue. William Joyce was the builder, assisted by D. J. Dwyre.

On Sunday, May 2, 1879, the greatest assemblage ever seen in New York gathered at the dedication of the new Cathedral. There were present six archbishops, and twenty-nine bishops with numerous dignitaries of the Church, and clergy and laity from all parts of this continent. His Eminence, Cardinal McCloskey, was the celebrant of the grand Pontifical Mass with fathers Quinn, V. G., assistant priest, Preston, V. G., and Donnelly assistant deacons. Fathers McGlynn and McGrau were respectively deacon and subdeacon of the Mass. Archbishop Ryan, of St. Louis, called the Bossuet of the West, delivered a most learned and elegant sermon at the ceremony. At Vespers, Archbishop Gibbons of Baltimore was the celebrant, assisted by Rev. Fathers Kain and Farrell, while Bishop Keane, of Richmond, preached.

A lively joy welled up in every heart when it was announced that Pius IX. was going to elevate to the dignity of Cardinal the archbishop of New York. For many years the question had been agitated, and President Lincoln, through his Secretary of State,



Seward, requested the honor for Archbishop Hughes, for his eminent services during the civil war, in saving New York from the furies of a mob, and turning many of the European governments in our favor.

Mgr. Roncetti, of the Pope's household, attended by Count Marefoschi of the noble Guards and Ubaldi as chaplain, were the bearers of the insignia as well as of the letters. The ceremony took place in the old St. Patrick's Cathedral, on Thursday, the 27th of April, 1875.

The high altar, a blaze of light and decked with flowers and ornaments never shone with such brilliancy before, while high overhead burned in gas the words in Latin, "Thee, O God, we praise." Every part of the Church blazoned forth in crimson scarlet and glittering gold. In the sanctuary high above the image of the Crucified, stretched festoons of scarlet cloth, embroidered with gold; silken draperies in graceful curves hung from every point of the Gothic architecture; back of the altar was a great field of scarlet; the front was draped in scarlet cloth heavily fringed with gold; the archiepiscopal throne, the pulpit and the organ were decorated with silvered cloth with golden fringes and ornaments, while here and there appeared the Papal colors, and the Stars and Stripes entwined. The scarlet figured an American raised to the high dignity of the Cardinalate, and the emblems of Rome and of the United States represented the union of sentiments which bind the long line of the Papacy to the interests of our young American Republic. At the Gospel side of the sanctuary stands the archiepiscopal throne of the archbishop of New York, the future Cardinal, draped in the gorgeous red of a Prince of the Church, while at the Epistle side opposite, rises the archiepiscopal throne of the archbishop of Baltimore, the Primate of the hierarchy of the United States. It is draped with the Tyrian purple of a bishop. The forest of burning candles on the altar, the rich decorations of the sanctuary, the infinite adornments of the body of the Church, the hallowed light streaming in through stained glass windows, and the multitude of striking religious symbols, make the most impressive sight ever witnessed in this country.

Soon after 9 o'clock when the gates and doors of the Church were thrown open on that bright April morning, crowds in silence thronged the sacred edifice, and took the seats and places pointed out by the gentlemanly ushers. The rustling of the silken garments of the ladies, as with light tripping steps they glide to the seats; the subdued utterances of the ushers; the quick nervous tread of the gentlemen; the whispered remarks of the people; the wealth of fashion; the intelligence of the audience; the hollow sounds of the opening and closing doors of the pews, is drowned at length by a

sudden rush of melodious music from the organ, as, in sweetly sounding harmony or thunder tones, the voluntary is played on the great instrument. Then all relapsed into a half silence and subdued tones again waiting for the ceremony.

There was silence at half past ten, when the Pope's Legate, Mgr. Roncetti, attended by his secretary, Dr. Ubaldi, and the master of ceremonies, came from the vestry bearing the scarlet *Barretta* and the Papal *Briefs*, or official letters, and placed them at the side of the future Cardinal's throne.

A few moments before eleven, the procession of priests and bishops comes from the house on Mulberry Street, and the sun bright and clear above sends down his kindly beams, and lights up for a moment the golden vestments of priest and bishop in their rich vestments as they march in procession to the Cathedral. The black cassocks and white surplices of the priests, the gorgeous vestments of the bishops and archbishops, the lofty nodding mitres, the dignity and noble bearing of each churchman and prelate, give a grandeur and a beauty to the scene. At the end of the procession comes the Cardinal, a purple velvet cope depending from his shoulders, followed by the Count clothed in a red bright tunic, white doeskin pantaloons, tall black boots, and blazoned helmet, such as were worn in the historic days of the ancient Roman Republic. The greatness of ancient Rome and the greatness of our western Republic appeared to be united by that Church, which has seen the rise and the fall of the greatest nations of ancient and of modern times.

The door of the sacristy opens, and the priests of the diocese of New York, in surplice and cassock, slowly come in procession and take their places. A few moments before eleven, the altar-boys come from the same sacristy followed by the clergy taking part in the ceremony, then appear the bishops, archbishop, Mgr. Roncetti, Cardinal McCloskey, and last, Count Marefoschi, all arrayed in brilliant vestments and costumes according to their rank. It was the most beautiful pageant ever seen in this country. There appeared united all the glories of ancient and historic Europe; united to all that is glorious in our young and rising nation; united by the wonderful extent of that universal Church, going back in history and extending throughout all nations. Count Marefoschi, booted, armored and in the full costume of war, brings back the ancient glories of the Middle Ages, the crusades, and the warriors of the Cross. The archbishop of Quebec with his high intellectual forehead, his piercing eye, and his commanding countenance, recalls the time when the long line of the Bourbons, the kings of France, crowned and conse-

crated in the Cathedral of Rheims, sat on the throne of France, and sent colonies and missionaries to Christianize Canada. From the far southwest came archbishop Laury who rules the Spaniards of the archdiocese of Santa Fé, bringing to mind the coming of Columbus, the generosity of Ferdinand and Isabella, typifying the genius of Christianity which presided over the discovery and the first settling of America. There was archbishop Purcell, his hair white with nearly fourscore years, his form bending under the weight of nearly fifty years in the episcopacy: he typified the Church in the West, and the wonderful growth of the faith in the land of the rolling prairies. You see that young almost boyish face and figure, that is Bishop Corrigan of Newark. His gentleness, his kindness, his learning, his piety attract all hearts; he tells you of the saintliness of the Irish race from which he descends. He is a marked one among the members of the hierarchy, and he will succeed the Cardinal. That dark medium sized bishop comes from the north. He is the bishop of Burlington; he has some of the blood of the nobility of France in his veins. You see the finely cut austere countenance of bishop Ryan of Buffalo, the commanding severe outlines of bishop McQuade of Rochester, the open, whole-souled Wadhams, bishop of Ogdensburgh, the great organizer and financier in Conroy, of Albany, the careful diplomatist in bishop McHenry, coadjutor to the bishop of Albany, the learning of the churchman in bishop Lynch of Charleston, the refined character in bishop Reilly of Springfield, the student in bishop Becker of Wilmington, the administrator in bishop Foly of Chicago, the figure of the unconquered Irish race in archbishop Lynch of Toronto, and the German character in archbishop Henni of Milwaukee. But around the two archbishops, McCloskey of New York, and Bayley of Baltimore, cluster the greatest interest.

Years ago when Father John McCloskey, the future Cardinal, was a simple priest, he met in a bookstore a bright, intelligent young minister, who then had charge of the Episcopal Church of Harlem. The young priest and the young minister began to talk of the subject uppermost in their minds of religion, and some time passed when the minister resigned his charge, and went to Rome to study for the priesthood. These are now the centre of this grand ceremony. This young priest is now to become the first American Cardinal, and the young minister, the archbishop of Baltimore, the Primate of the American Church, has been delegated by Pius IX. to impose the insignia of the Cardinalate on the head of him who, years before, converted him. Archbishop Roosevelt Bayley carries in his veins the blood of the proud families of the Roosevelts, of the Stuyvesants, and of the old



Dutch settlers, who left the dikes of their fatherland, and founded the colony of New Amsterdam, now New York. But towering above all, in his ascetic form, stands the future Cardinal. His finely cut features, his intellectual forehead, his mild gentle eye, his firm determined mouth, his noble bearing, his deep humility, all proclaim him by nature, what this ceremony is to make him in reality, a Prince of the Church.

When the first of that long line of high churchmen entered the sanctuary, the grand and soul-inspiring strains of Cherubini's Mass in D-minor pealed from the great organ under the master-touch of Gustavus Shmitz, while the trained voices of the choir thrilled every soul with the supplication and humble prayer of the Kyrie, the sweet and heavenly strains of the Gloria, the avowal of the foundations of our ancient faith in the Credo, the cry of the Cherubims in the Sanctus, and the faith of the Baptist in the Agnus Dei. Bishop Loughlin, of Brooklyn, the senior bishop of the ecclesiastical Province of New York, is the celebrant of the Mass. Clothed in the Tyrian purple of the ancient kings who ruled the earth in the days of the Apostles, in cloth of gold, in vestments the garments of the ancients, decked with jewels, surrounded with ministers in gorgeous vestments, each bishop and archbishop waited on by ministers like buds of roses, on thrones of sacred splendors, it was a sight which brings us back to the splendors of the ancients, and in our land of freedom it was a scene never before witnessed.

The grand Pontifical Mass pursues its course. Sometimes standing, sometimes kneeling, the vast audience bends like growing wheat before the gentle breeze. Every head and mind bows deep at the consecration in adoration of the Son of God upon that altar, for whose honor and for whose glory all this ceremony is carried out, and those who wear these glittering vestments, those who rule their people in that Church know that they wear vestments which are but types of the glories of Jesus Christ, and that by his supreme authority they govern the Church, his mystic body.

As the last note of the sweetly intoned strains of the Mass dies out, the prelates and priests rose and formed as it were a beautiful tableau in the sanctuary. Father McGlynn advances and makes a sign to the Cardinal sitting on his throne. Slowly and gracefully he rises and walks to the Gospel side of the altar, where he stands pale and rigid as a statue, his eyes fixed on the floor. At the same instant the master of ceremonies makes a sign to the archbishop of Baltimore on his throne on the Epistle side of the altar. He advances toward the Cardinal. Simultaneously with this, Mgr. Roncetti, attended by

Dr. Ubaldi, comes before Archbishop Bayley and bows, when Ubaldi reads the Latin letter from Pius IX., appointing the archbishop of Baltimore the delegate to confer the Cardinal's barretta on the archbishop of New York. The letter having been read is handed to archbishop Bayley. Again Dr. Ubaldi takes another parchment from the salver, and advancing to the future Cardinal, he reads the words of the Pope appointing him to the dignity of the Cardinalate. Mgr. Roncetti now advances and reads another address to the archbishop of New York, giving the reasons why he has been elevated to the Cardinalate. When the ablegate takes the red barretta, which up to this time has been guarded by the Count with armor and drawn sword, the archbishop replies in suitable words to the ablegate, and advancing addresses the archbishop of New York.

As the future Cardinal turns to reply to the words of archbishop Bayley, the pallor of his face gives way to a flush, while a glimmer of light flashes from the jewels of his signet ring.

All the Latin orations and letters have now been read, and the archbishop of Baltimore takes the red barretta from the salver, and as the Cardinal gracefully bends, he places the insignia of his high office on his head. The Cardinal now reads an address to the archbishop of Baltimore, and another to the ablegate. Wearing the red barretta of a Cardinal, he now advances to the centre of the altar and addresses the people in an eloquent exhortation, in which is seen revived the fiery and the finished declamation of those masterpieces which so distinguished him in his younger days.

When a moment afterwards the form of the Cardinal disappeared in the sacristy, the choir burst forth in strains of the "Te Deum," the grand words of SS. Augustin and Ambrose. Soon he returned clothed in the bright red flowing cope and insignia of a Cardinal Prince of the Church. He finishes the responses and the prayers of the exultant hymn of the glorious "Te Deum," the raptured music of which appeared to bear aloft towards heaven the devotion of the worshipers, and the thankfulness of all those taking part in the grand ceremony.

Thus the first Cardinal of the American Church was created, and a simple citizen of this great republic was decked with a long-looked-for honor and desired so often by the proudest members of rulers, kings, and emperors, who sit on the highest thrones of earth. The simple, kind, refined, prudent, noble, and saintly archbishop of New York takes his place among such names as Cardinals Wolsey, Richelieu, Belarmini, De Lugo, Cajetan, and the long line of the Princes of the Church, who, from the remotest ages, like the seventy councillors around Moses, like the seventy-two disciples of our Lord,

directed the Papacy during the revolutions, the wars, and the influence of governments of the earth, which have tried to destroy the See of Peter.

The New Cathedral is in the decorated and geometric style of Gothic architecture, which prevailed during the thirteenth and fourteenth centuries, and of which Rheims, Amiens, Cologne, and York Cathedrals and Westminster Abbey are examples; yet it is original and distinct in itself, and bears on every side the stamp of genius. Although much inferior to the great cathedrals of Europe, still on account of its purity of style, originality of design, harmony of proportions, beauty of material and finish of workmanship, this Cathedral is the finest building on this continent, proving that the New World can compete with the Old, and that the age of building great cathedrals has not passed.

It is 332 feet long and 174 feet wide. The towers are 32 feet wide and will be 330 feet high. The central door is 30 feet wide and 51 feet high. The front between the towers is 105 feet wide. The interior length is 306 feet; breadth of nave including chapels, 120 feet; length of transept, 140 feet; central aisle, 48 feet wide and 112 feet high. The side aisles are 24 feet wide and 54 feet high, while the chapels are 18 feet wide, 14 feet high, and 12 feet deep.

The foundations, of blue gneiss, were laid in cement to the surface. Above the ground, the first layer is of Dix Island granite from Maine, and above this the whole building is of white marble from Pleasantville, Westchester Co., N. Y., and Lee in Massachusetts. The principal façade fronting Fifth Avenue is richly decorated with foliage, capitals, clustered mouldings, rich ornaments, and foliated tracery. You will see niches for the statues of the Apostles to be placed at a future time. The gable over the main entrance bears the arms of the diocese, and over the north door is the coat of arms of the United States, while over the south door is that of the State of New York. High over the central entrance is a magnificent rose-window 26 feet in diameter, a marvel of Gothic tracery, beautiful and original in design, which will compare with those of Europe. Words cannot describe the beauty of that façade, as you contemplate it from the opposite side of the avenue. The towers on each side are square for the height of 136 feet, when they will uphold eight-sided spires rising to the height of 330 feet.

The side aisles facing the streets are divided by buttresses into five bays, each having a window  $13\frac{1}{2}$  feet wide by 27 feet high, themselves divided by mullions into three parts, having the arch filled with rich tracery. The windows of the transepts are 28 feet wide by 58 feet



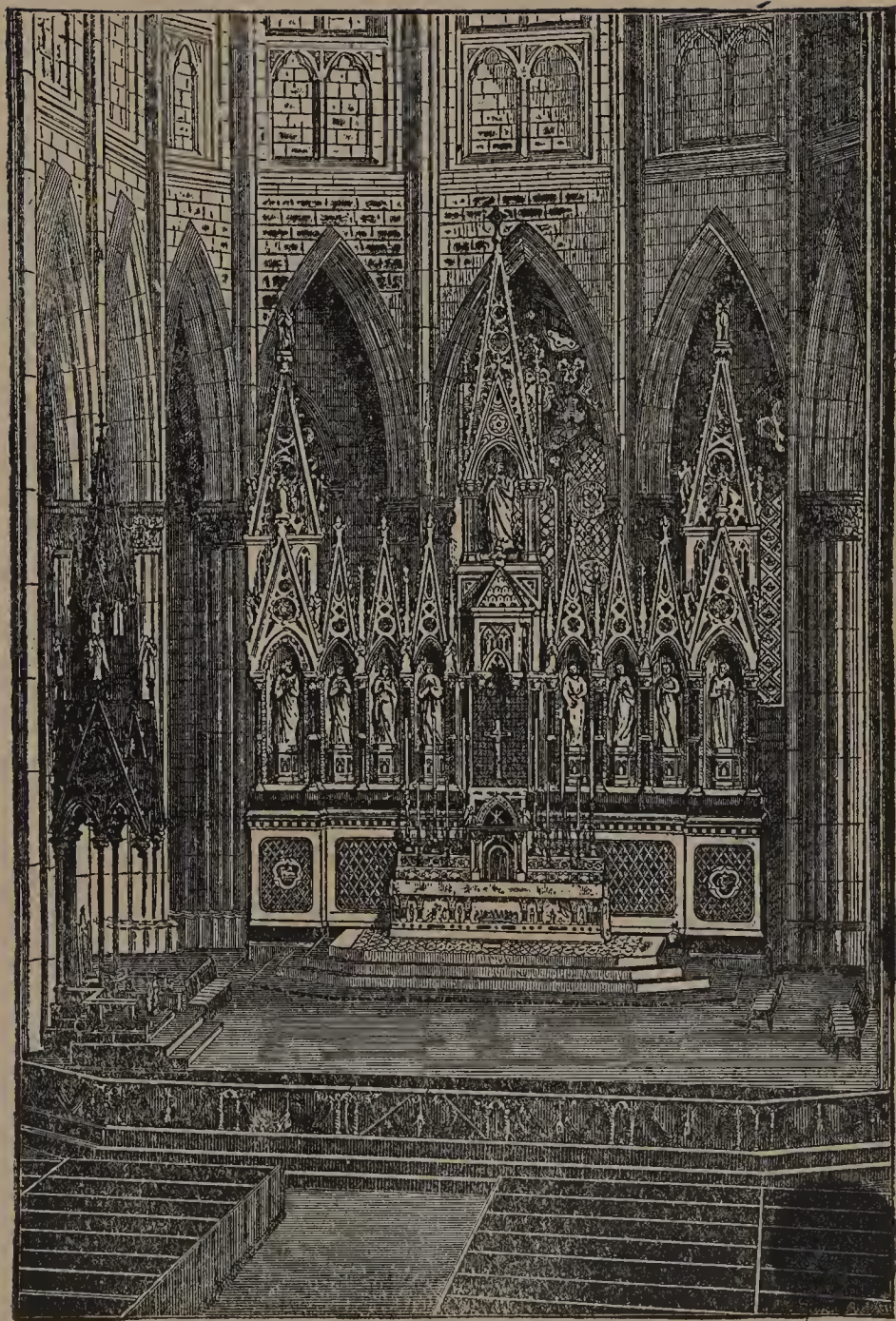
high, and are very beautiful. The windows are glazed with two thicknesses of glass, two inches apart, to prevent drafts, the exterior being figured glass in lead-sash, and the interior with stained glass of the richest description.

The interior is in the form of a cross, with a nave, two transepts, and choir or sanctuary. The nave is 164 feet long to the transepts and 96 feet wide, but it is 124 feet including the side chapels. It is divided into seven bays separated by columns. The transepts, or arms of the cross, are 144 feet long. The sanctuary is 95 feet long, with a total width of 124 feet from wall to wall. The columns are clustered, 35 feet high, 5 feet in diameter, and crowned with magnificent capitals. The groined ceilings are richly moulded. There are 408 pews from 8 to 11 feet long, with a seating capacity of about 2,500. The aisles between the pews are 8 feet wide.

The high altar shown in the engraving stands 30 feet from the east wall, and with its reredos, 33 feet wide and 50 feet high, it is the finest work ever seen in this country. It was carved and finished in Poitiers stone, at St. Brieux in France. The altar proper with the tabernacle was made in Italy of the finest marble, inlaid with alabasters and precious marbles. We will not attempt to describe the beauties of that piece of workmanship, the gift of the clergy of the diocese. The tabernacle was presented by the Cardinal. Under the sanctuary are vaults for the archbishops of New York, with space for 42 coffins.

There are other altars. One called after the Virgin in the eastern end of the north aisles of the sanctuary, is of French oak and Poitiers stone, all delicately carved. The altar of the Sacred Heart, in the south transept, is of elaborately ornamented bronze. The altar of the Holy Family, in the north transept, is of Caen stone, finely decorated. St. Joseph's altar, in front of the west wall of the sacristy, is of bronze and mosaic. There will be besides eight altars in the chapels under the side windows of the nave. The archbishop's throne is of French oak, having over it a magnificent Gothic canopy supported by columns.

Nothing ever done in painted glass is superior to the windows of this Cathedral. They were done almost under the very shadow of the Cathedral of Chartres, and for size, number, richness, variety, and artistic beauty we do not know but they stand unrivaled. There are altogether 70 windows, 37 representing scenes from the Bible and from the lives of the Saints. The two windows of the transept are like grand epic poems in stained glass, the one in the south transept gives the life of St. Patrick, and the one in the north the life of the



THE SANCTUARY OF THE CATHEDRAL, NEW YORK.



Virgin. The former was presented by the old Cathedral to the new, and made by Ely, of Nantes, and the latter was presented by the bishops and priests of the diocese of Albany, and made by Lorin, of Chartres, France.

The organ, made by Jardine & Son, New York, under the supervision of Rev. Father McMahon, is of the open style, showing all the pipes grouped in systematic order, and highly decorated. It is an instrument of great power and variety of tone.

We will leave the reader to judge of this beautiful Cathedral when it is seen, for no pen can do justice to its beauties. The ornamentations are the Passion Flower, with its beautiful blossoms and leaves sculptured in every part of the decorations.



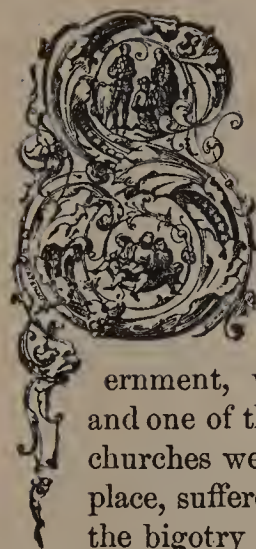




THE CATHEDRAL, ALBANY.



# THE CATHEDRAL, ALBANY.



SOON after the American Revolutionary war, when that brave band of patriots overthrew the tyranny of despots and established this free government, which has become the asylum of the persecuted, and one of the most remarkable of the nations of modern times, churches were few, and the missionaries traveled from place to place, suffered like martyrs from the rigors of the climate and the bigotry of people in order to attend to the wants of their scattered flocks. They had no churches and offered up the holy Sacrifice in houses, in halls, or even under the trees of the forest.

We learn from the county clerk's office, that on the 6th of October, 1796, a meeting was called at the house of James Robe-chaux, where the Catholics of Albany were incorporated under the title of "The Trustees of the Roman Catholic Church of Albany." And after a call responded to by all denominations some money was raised, and they purchased a lot extending from Lodge to Chapel Streets, on which a building was erected called St. Mary's Church. It was nearly square, with pyramidal roof, the cross on the top. The corner-stone was laid on September 13, 1797, by Thos. Barry, and the building was completed and dedicated in the following year, Mr. Quinn being the builder. The building was of brick. Before this, divine service used to be held in the houses of Mrs. Cassidy, or of Mr. Duffy, by the clergymen who came a few times each year to administer to the spiritual wants of the few and scattered Catholics of the capital.

Thirty years passed, and a new Church was begun on September 14, 1829. John Cassidy, an alderman, laid the corner-stone on October 12 of the same year. It was much larger than the old edifice, and was opened and dedicated on August 28, 1830. The Common Council donated the site, which was then an immense hill, but the people gathered with teams and tools and soon the hill disappeared. The people of Albany were liberal, and gave sufficient means to carry on the work under the supervision of Mr. Peers,



master builder. The organ used in both churches belonged to Mrs. Cassidy; and a French gentleman, named M. Mallet, assisted by his daughter Sarah and Mrs. Meline, formed the first choir of the Catholics of Albany.

The walls of this second St. Mary's Church often re-echoed the eloquent words of American churchmen, then the pride of their people, but who have now gone to their reward. In 1847, the diocese of Albany was erected, and Rt. Rev. Bishop McCloskey, coadjutor to Archbishop Hughes, was appointed its first bishop. He was installed, on September 19, 1847, in St. Mary's Church pending the erection of a new Cathedral. During the ceremony bishop Hughes preached one of the most electric and eloquent sermons ever heard up to that time in Albany. St. Mary's thus became the pro-Cathedral till the dedication of the present Cathedral of Albany.

Long before this time the congregation worshipping in St. Mary's became so numerous that St. John's Church was purchased from the Episcopalians, and dedicated to Catholic worship. St. Joseph's parish was divided off and a new church erected, and across the river in East Albany still another parish was formed. Thus St. Mary's is the Mother Church of Albany. The present St. Mary's was built by Rev. Clarence Walworth, a convert, and the son of Chancellor Walworth, the last of the State of New York. The corner-stone of the present St. Mary's was laid on Sunday, the 11th of August, 1871, with great ceremony, the clergy and people marching in a grand procession from the Cathedral to the site, where were gathered the most distinguished representatives of the State and City authorities. The dedication sermon was preached by Rev. Ambrose O'Neil, and the corner-stone was laid by Father Wadhams, V. G., because bishop Conroy was then absent. It is in the Romanesque style of architecture. Thus we give a condensed history of the first church built between New York and the Canada line, because it was for a time the Cathedral.

As soon as bishop McCloskey was installed in St. Mary's Church, seeing the rapid growth of the Catholic population of Albany, he resolved to build a Cathedral worthy of the capital of the great Empire State, and worthy of his large diocese, which extended from the boundaries of the Massachusetts line to the centre of the State, and from the archdiocese of New York to Canada. For some time they debated regarding the site of the building, and at one time it was proposed to erect the Church near the Capitol. At length the present happy situation was secured, and a better one could not have been chosen, except that on which the magnificent Capitol now

stands, without doubt the finest building in the world devoted to legislative matters. Albany was then not as large as at present, and west of the Cathedral there were but few houses, the country being still farmed, and the quaint Dutch buildings of the old settlers dotted the green fields. The city is built on a series of hills, overlooking the noble and historic Hudson. Of these one is occupied by the Cathedral, the other by the new Capitol, a third by St. Mary's, and the fourth by St. Joseph's. They are all prominent as you approach the city from the East, or when ascending the river. The site was well chosen, and the rapid growth of the city in that direction has justified the foresight of the Cardinal. The Cathedral now stands in the centre of the most aristocratic part of Albany.

Bishop McCloskey's principal helpers in carrying out his noble design were fathers Conroy of St. Joseph's, Wadhams and Doran of St. Mary's, and McCloskey of St. John's, assisted by their generous congregations making up the city congregations. His appeals were also responded to by the different congregations and parishes of the diocese, and nearly every one is represented by a window in the Cathedral with their names on the glass.

The first bishop of Albany endeared himself to his people, and his fine, gentlemanly figure was well known in the streets of the city during the seventeen years of his residence among them. He pushed on with great vigor the work on the new Cathedral, and the foundations soon rose above the ground. On July 2, 1848, he laid the corner-stone. Bishop Hughes preached an eloquent sermon on the occasion, speaking of religious worship, of the object of churches, and explained the meaning of the ceremonies of the laying of a corner-stone. The clergy of Albany and of the diocese took part in the ceremony.

The work was pushed on as rapidly as possible, and at length, on the 21st of November, 1852, the Cathedral was opened and dedicated to divine service with the most imposing ceremonies. Among the prelates present were archbishop Hughes, the bishops of Santa Fe de Bogota, South America, Bourget of Montreal, Fitzpatrick of Boston, Timon of Buffalo, and Whalen of Wheeling, Va. The altars were consecrated by archbishop Hughes, assisted by father Bacon, as assistant priest, and with fathers Rooney and Collins, as deacon and subdeacon. Pontifical Mass was celebrated by bishop Fitzpatrick of Boston, assisted by father Havermans of Troy, as assistant priest, and fathers O'Brien of Boston and Van Ruth of Cohoes, as deacon and subdeacon. Fathers Collins of Cincinnati and Rooney of Plattsburg were deacons of honor to archbishop Hughes. Fathers

McCloskey of Albany and Bailey of New York were deacons of honor, and father Bacon of Brooklyn, assistant priest to bishop McCloskey. Father Conroy of St. Joseph was the master of ceremonies, assisted by father Wadhams. About 130 clergymen were present. Archbishop Hughes preached the dedication sermon.

The Church, fronted by a park, is bounded on three sides by streets, which allow its beauties to be seen, without at the same time obscuring its architecture. Built in the Gothic style, in the form of a cross, the exterior is like a series of towers, battlements, pediments, pinnacles, windows, beautiful doorways, and bold projections, all done in the beautiful brown freestone so common in the houses of the princely merchants of Albany and New York. The façade is imposing with its two towers; one now complete rises boldly up far above the buildings of the city. It was the intention to erect the towers over 300 feet high, but the peculiarly dangerous soil of Albany threatened the safety of such a mass of stone, and the northern tower was continued and capped with a spire of stone, the whole 210 to the top of the cross. In the tower is a fine chime of bells, ten in number, the sweetly sounding tones of which are heard on great festivals by the people of Albany and vicinity.

In the summer of 1882 extensive repairs and decorations were made on the Cathedral, both on the exterior and interior, by bishop McNeirny, assisted by the rector, father Walsh.

The interior of the building is well disposed for exciting the most lively sentiments of faith, religion, devotion and piety. The "dim religious light" is there seen in its highest perfection. The ground plan consists of twelve distinct and separate portions. The crypt for the burial of the bishops of the diocese, with its little chapel, on each side of which you see the burial vaults of strong masonry; the front vestibule leading into the Church; the baptistery, with its baptismal font; the towers at each side of the façade; the body of the Church, with naves and aisles; the transept, with its two great stained glass windows; the chancel, or sanctuary, with its main altar; the chapels of God's Mother and of St. Joseph; the bishop's robing room; the vestry and the choir, each is distinct and peculiar in its decoration and object.

The façade or front, having a frontage of 95 feet, is fine and imposing. The roof is 70 feet high. The nave is 125 feet, transept 96 feet, sanctuary 35 feet square, with ceiling 54 feet high. The Cathedral has a seating capacity of 2,500, and the whole building cost about \$100,000.

There are three entrances, presenting a fine arcade divided by



pillars rising from molded cylindrical bases, and groups of clustered pillars and mouldings, with capitals interlaced with foliage. The arches above are beautified with delicate moldings and foliage traced in stone, with shields, tracings and ornamental crockets. Over the principal door is an image of the Virgin clothed with foliage looking down on the people as they enter the Church.

The interior of the vestibule is quite plain, as it represents the people not belonging to the fold, or before they are enlightened by the Gospel. On one side of the vestibule is a passage leading to the baptistery and another to the choir above. Entering the nave and viewing the interior for the first time, produces a striking effect. The building cannot in size or grandeur compare with the great and historic Cathedrals of Europe, but there is in this Cathedral a charm and an effect which tend to excite piety and devotion in the mind of the visitor. The dim religious light, the massive pillars, the warmth of decorations, the ornamental arches, the altars, the stained and colored windows, all inspire the deepest devotion. A solid and substantial character pervades the whole Church. Each of the twelve large pillars is composed of sixteen clustered shafts resting on solid bases and crowned with richly foliated capitals. Above these, shafts branch out into the numerous ribbed ramification of the vaulted roofs, rich and beautifully light in their moldings. All the intersections are covered with moldings of a symbolic nature. You see the I.H.S. meaning "Jesus the Saviour of mankind"; the Pelican feeding its young with its blood, a figure of Jesus feeding our souls with his blood in the Eucharist; the Lamb, typifying the Lamb of God slain for our sins; the Cross, reminding you of the redemption; the fruits, the emblems of God's bounty; the grapes, recalling the blood of Christ; the wheat, his body; the vine teaching us that he is the vine and we are the branches; the oak branches, typifying the strength of our faith; the ivy, recalling our love and affection for our Lord, and a hundred other symbolic figures, each proclaiming some truth.

The sanctuary is elevated above the floor of the Church, and is approached by several steps leading up to the chancel railing. Over the altar is a beautiful window, which cost more than \$3,000. It was designed by William Warles, of Newcastle-upon-Tyne, England, from designs by H. M. Aheroyd, of Sheffield, England, who came to see it erected. In it are depicted the principal events of our Lord and of his Mother, to whom this Cathedral is dedicated. Beginning at the top we follow her through the chief scenes of her life. You there see the Annunciation, the Visitation, the Birth of Christ, the Adoration of the Magi, the Flight into Egypt, the Presentation in

the temple, the Crucifixion, the Entombment, the Resurrection of our Saviour, and the Descent of the Holy Ghost, all as it were written in the light as it streams in from the west, all beautified with tracery, figures, crowned above with a beautiful rose window.

In the walls at either side are niches filled with life-size statues of the four Evangelists, St. Paul, God's Mother, and St. Joseph, adorned with their finely wrought corbeils.

The window back of the altar is divided into seven compartments by molded mullions above flowering into beautiful tracery forming the figures of a splendid rose window.

On either side are the stalls for the clergy and the seats for the altar boys carved in black walnut. At the Gospel side is the bishop's throne overshadowed with its rich canopy elaborately carved with arches, panels, crokets, etc., the whole ending in a rich final crown.

The main altar is a unique work of art, made in France. It is entirely of bronze, after the design of the celebrated father Martain. The side altars are four in number, dedicated to the Virgin, St. Joseph, the Sacred Heart, and the Holy Angels.

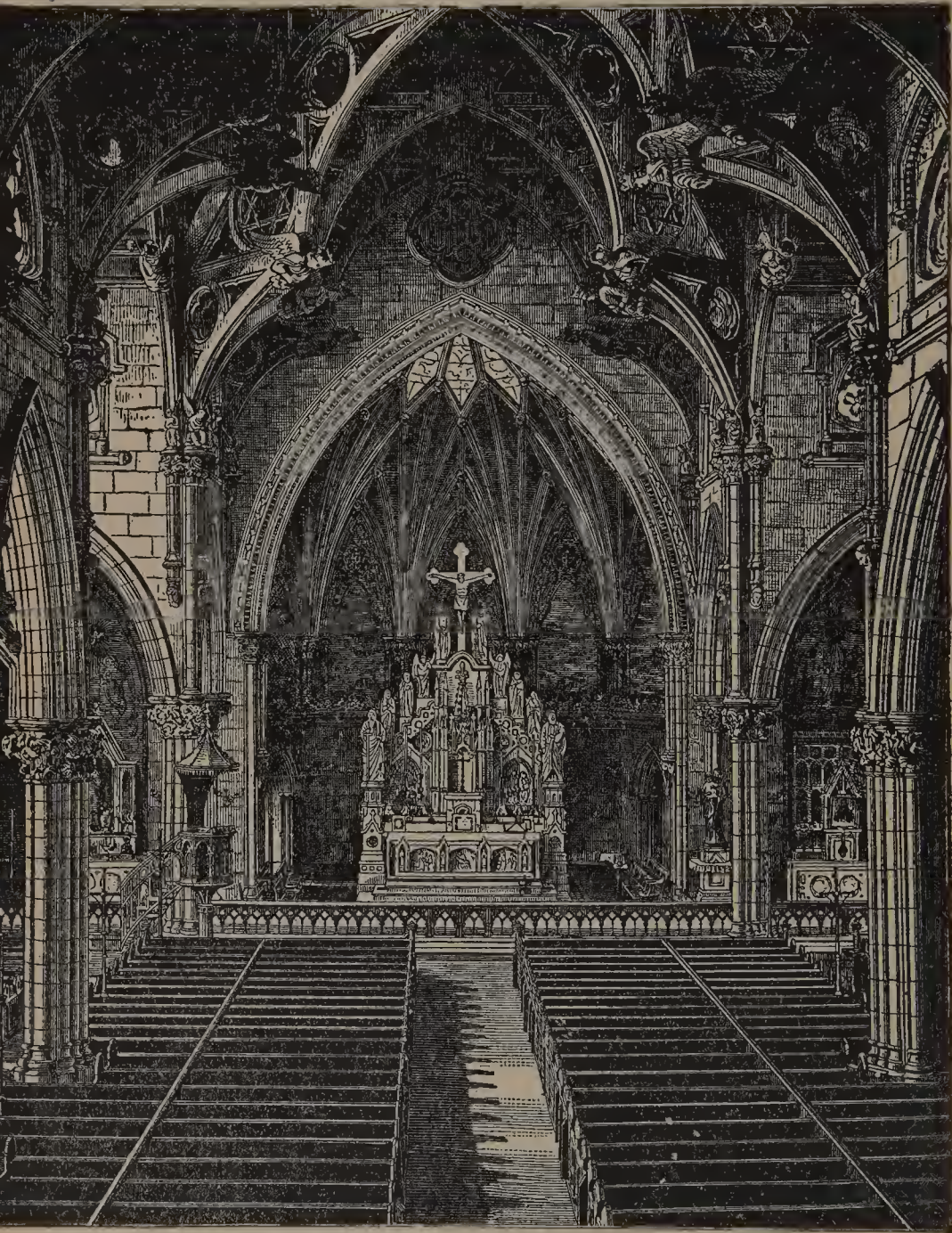
The magnificent stained glass windows attract the attention of the visitor. There you will find all the different parishes of the diocese at that time in existence, as they were the gifts of the people and clergy throughout the whole territory then subject to the authority of the bishop of Albany.

The two windows of the transept are done in exquisite grezell work of beautiful design. In harmony with the architecture the borders of the figures are filled with leaves and tracery, symbolizing the virtues of the martyrs, the sciences of the saints, or typify feeling devotion or love of God. The windows are so filled with figures that a soft, hallowed light pervades the whole Church, throwing over every object a subdued tinge, well calculated to bring out the fine lines of architecture. The railing of the sanctuary is finely carved in buttresses, panels and arches, all in black walnut. The pews are of the same material, with carved tracery and rich wainscotings. The organ, one of the largest in this country, has a case designed by the architect of the Church, and its fine musical tones on Sundays and festivals fill the building with the most harmonious music. The decorations of all are in gold and in different colors, well harmonizing together and producing a fine effect.

On the death of archbishop Hughes, January 3d, 1864, bishop McCloskey became his successor, and by the unanimous choice of the prelates of the province, father Conroy, of St. Joseph's Church, Albany, was chosen bishop of Albany, and Rome confirmed the choice

by a brief, dated July 7, 1865. On the 15th of the following October, he was consecrated in the Cathedral, Albany. That Sunday morning the rain did not dampen the enthusiasm of the crowds of prelates, priests and people, who attended the ceremony for the first time witnessed in the Cathedral. There were present the Most Revs. archbishops McCloskey of New York and Purcell of Cincinnati, with the Rev. Bishops Wood of Philadelphia, Loughlin of Brooklyn, Lynch of Toronto, De Gosbriand of Burlington, McFarland of Hartford, Young of Erie, Domenec of Pittsburgh, Farrell of Hamilton, Timon of Buffalo, and Pinsonneault of Sandwich, with a large number of clergymen from all parts of the country. Archbishop McCloskey of New York was the consecrator, with Very Rev. father Vandenhenden of Troy Seminary, assistant priest, and Very Rev. fathers Williams of Boston and Quinn of New York, deacon and subdeacon. Fathers Wadhams and O'Niel were the deacon and subdeacon of the Mass. The chaplains of the consecrated bishop were fathers Keveny and Beecham, while fathers Doran was chaplain to bishop Timon, and Daly to bishop Loughlin. Archbishop Purcell preached a beautiful sermon, explaining the scope and the nature of the Hierarchy of the Church.





INTERIOR OF ST. JOSEPH'S CHURCH, ALBANY.

# ST. JOSEPH'S CHURCH,

## ALBANY.



URING the voyage of Henry Hudson, he ascended the noble Hudson, the "Rhine of America," to the head of navigation, and in September, 1604, he landed at a point where is now Broadway, Albany. Several Dutch navigators ascended to the same place, and in 1614 they built a fort below the city, on what is now called Castle Island. In 1628 they built another fort, near where is the present steamboat landing, and called it

Fort Orange. From that the little city derived its name. When the colony passed into the hands of the English, they called the settlement Albany, in honor of the Duke of York and Albany, who afterwards became James II. of England. The old Dutch families were just and friendly with the Indians, and especially so was Peter Schuyler, the first mayor of Albany, and for that reason the city was never attacked by the sons of the forest.

In 1796 some families from Canada and from other parts of the world had settled in Albany, and they formed the first society. They worshiped in the old St. Mary's Church. In 1840, Bishop Dubois, acting on the advice of Bishop Hughes, then his coadjutor, divided St. Joseph's from St. Mary's parish. Where St. Joseph's now stands was at that time called "Arbor Hill," and was, with the exception of a few houses, an open country. The people were unformed, and some troubles came up between them and their pastors, owing mostly to the trustee system then in vogue.

The first Church of brick was built on the corner of Lexington and North Pearl Streets. When Father Conroy, who afterwards became the second bishop of Albany, took charge, he found many abuses to remedy. He organized the people and built up the parish. He erected the fine school beside the Church, now occupied by the Sisters of Charity. On the opposite side of the Church he built a large pastoral residence.



The old Church was dedicated by Bishop Hughes in 1844. After a few years the members became so numerous, that the old building was too small ; and the pastor, with the advice of his bishop, began looking around for a site for a larger and more imposing edifice. At length a plot of ground, fronting on three streets, in a part of the city not yet built up, was selected. Ten houses then stood in the vicinity, but the bishop and the pastor foresaw that it would at length become one of the most aristocratic parts of the city, and time has proved the justness of this choice. The land was bought of Mr. Clark, of Cooperstown, for \$45,000, and the southern part was given to the city, on condition that it would forever remain a park. It is now known as St. Joseph's Park.

They set to work immediately digging for the foundations.

During the financial panic of 1857, owing to the difficulties of raising funds, and because the people could not always find work, the labor on the building was suspended ; but better times coming, it was resumed again in 1859.

The ground for the present structure was broken in the summer of 1856. Owing to the peculiar soil of Albany, they found considerable difficulty in getting solid foundations for the walls. The original intention of the pastor was to build the Church in the middle of the block between First and Second Streets ; but, foreseeing the cost of so much land almost in the center of the city, they finally decided to set off the southern half for a park. The site was found to be underlaid with a treacherous soil. At length the foundations were laid, and the work went on so that in June, 1856, Bishop McCloskey, then the bishop of Albany, laid the corner-stone.

All the principal dignitaries of the Church in this country were present at that ceremony, which took place at 3.30 in the afternoon. Dr. Rider preached the sermon in the old Church at ten in the morning. In the afternoon all the different societies, sodalities, Sunday schools, and clergy of the city marched in a grand procession from the old St. Joseph's to the new, singing psalms and anthems. After the laying of the corner-stone, Bishop McCloskey preached to the assembled crowds a most eloquent sermon from the text " Unless the Lord buildeth the house they labor in vain that build it (Psalms, cxxvi, v. 1). The weather was very beautiful, and the eloquent words of the bishop, then without doubt the finest and most accomplished pulpit orator in this country, made a deep impression on the assembled crowds. Mr. Keeley, who has built more than seven hundred Churches, besides numerous other educational institutions in this country, was the architect.



The work was now pushed on rapidly, the architect himself superintending the work. The cream-colored stone facing of the exterior was brought as ballast in ships from France, and the blue limestone came from the quarries at Sing Sing, on the Hudson. The marble was quarried at Southerland Falls, Vermont.

The size of the Church will not compare with the great Cathedrals and celebrated Churches of Europe. The exterior length is 235 feet, and interior 225 ; the transept is 125 feet long and 75 feet wide, the latter being also the width of the nave of the building. The sanctuary, or chancel, is 50 feet long and 40 feet wide. It is 85 feet from the floor to the top of the roofs of both the nave and transept, and 21 feet to the roofs of the side aisles. The small towers are 130, and the large tower over the main entrance is 120 feet high. Owing to the nature of the ground, the large tower will, perhaps, never be finished. The large entrance under the tower is, on the outside, 20 by 28 feet, and in the interior 12 by 20 feet. There are also on each side an entrance 17 by 20 feet, exterior measure, and 9 by 12, interior size. Under the small towers are also entrances about the same size as the side entrances.

With great perseverance the work of finishing the building was continued during the following years by those having charge, all under the direction of the pastor and architect. At length the building was nearly finished, and on Sunday, the 13th of May, 1860, it was dedicated to the worship of God. The weather was very beautiful. According to the rules, all had been prepared the evening before. The lights burned before the relics of the saints to be placed in the stone forming the altar-table, and at four in the morning the altar was consecrated by bishop McCloskey, the present cardinal-archbishop of New-York, assisted by father Williams, now the archbishop of Boston, as assistant priest, father Quinn, now the vicar-general of New York, as deacon, and father McCloskey, of New York, sub-deacon.

As soon as the doors were opened in the morning, those having tickets entered and filled every available spot in the Church. About 9 A.M. the grand procession started from the old Church, at the corner of Lumber and Pearl Streets. The Sunday-school children, headed by their teachers, the school-children directed by the Christian Brothers and the Sisters of Charity, all marched in procession to the Church. The various societies of the city, dressed in their Sunday garments, the varied hues of the priestly vestments, and the gorgeous robes of the bishops and of the archbishops, with the crowds of people, made it one of the finest sights ever witnessed up to that time in

Albany. Among the priests were the reverend fathers Conroy, V.G., who afterwards became the second bishop of Albany, when bishop McCloskey was promoted to be archbishop of New York; Wadhams, the present bishop of Ogdensburg; Galberry, who became the fourth bishop of Hartford, and McQuade, the present bishop of Rochester, besides many others who labored much in building up the Church in various parts of this country. The bishops present were the great archbishop Hughes, of New York, who stamped his character on the Church in the United States; McCloskey, the first American cardinal; Timon, the saintly bishop of Buffalo; Bailey, of Newark and of Baltimore; Fitzpatrick, of Boston; Dr. McFarland, of Hartford; Gosbriand, of Burlington; and Mulloch, of St. Johns, Newfoundland. Father McNierny, the present bishop of Albany, was the master of ceremonies.

After marching around the Church, according to the Ritual, they all entered the building. Before bishop De Gosbriand had consecrated the altar of the Immaculate Conception on the right of the sanctuary. Pontifical Mass was then sung by bishop Fitzpatrick, of Boston, assisted by father Williams, V.G., of Boston, as assistant priest, with fathers Quinn and McCloskey as deacon and sub-deacon. Archbishop Hughes assisted, in cope and mitre, with fathers McCarron, of New York, and Moran, of Newark, as deacons. Bishop McCloskey also assisted, with father McCloskey, of St. Mary's College, Emmettsburg, Md., as assistant priest, and fathers Farrell and Connolly, deacons. The chanters were fathers Wadhams, Noethan and Malone. Archbishop Hughes preached the dedication sermon. He spoke of the beauties of the ceremonies carried out that day, of the beautiful building which they saw dedicated, and then proceeded to explain the nature of sacrifice, particularly the Mass, the Eucharistic Sacrifice, when he became so indisposed that he was obliged to stop and withdraw to the vestry. After a few moments' rest he appeared again in his place in the chancel. The music was very fine, Mr. Wm. D. Morange presiding at the organ, which was at that time the finest then built in this country. The choir, assisted by parties from New York, from the Cathedral choir and from Holy Cross Church, Albany. After the dedication ceremonies, the procession returned to the old Church about 2.30 in the afternoon. In the evening the Church was again crowded, when bishop Laughlin, of Brooklyn, sang Pontifical Vespers, and bishop Timon of Buffalo preached.

The visitor is filled with admiration when carefully studying the beauties of St. Joseph's. In size it is nearly equal to the Cathedral,

being a little longer, but about 16 feet narrower than the latter. Each is considered as a masterpiece of our age. The Cathedral, in its own way, is sombre, heavy and majestic, well answering the popular idea of a Cathedral. St. Joseph's, on the other hand, is light, ornate, lively, graceful, and of a chaste and beautiful architecture. All say that it is one of the most beautiful, as well as one of the largest, parish Churches in this country, and will stand as a monument to Mr. P. Keeley, its architect, and to the people who so liberally contributed to its erection. It is said that it is to-day one of the most beautiful parochial Churches in this country. It is very much like the Cathedral at Buffalo, but smaller and less beautiful than the latter; still, you can see that they were both designed by the same architect.

St. Joseph's fronts Ten Broeck Street on the east, and is bounded on the north by Second Street. The beautiful Gothic style there shows its superiority in the highest degree. The symmetry and elegance of the whole structure, the exterior of blue granite limestone, faced with cream sandstone from Caen, France, the delicacy and harmony of the interior, the expressive symbols of religious truth on every side, the wealth of stained glass windows, and the adornment and exquisite finish of every part make it prominent among the beautiful Churches of America.

A view of the interior is above and beyond what is seen in this country; and those who would have an idea of the great Cathedrals of Europe, can conceive what they are from a study of St. Joseph's. The full proportions of the Church, the gleaming white marble columns, the ornamented roof, with the images of angels looking down on you like in Westminster Abbey, the finely finished wainscotings, of American woods; the towering, gigantic organ, half filling the eastern end of the great nave over the main entrance; the charming, stained glass windows; the airy lightness, the perfect proportions, all mark it as ranking among the beautiful Churches of this continent.

The Stations of the Cross, designed to fill up the spaces between the windows on the interior walls, are bas-reliefs, cast or sculptured, each representing a picture from the scenes of Calvary and of the Crucifixion. They were made by a famous house in Munich. They were left in the original dull gray color, so as to be painted to suit the surrounding tints of the building.

The ceilings are blue, with devices of different patterns, filled in with gold tracing and golden stars. The framework, of beautiful and intricate design, was made after the plans of Mr. Murphy, who often, before his death, entertained the writer with stories of the



work while carrying on the building, and of the difficulties encountered. Over the main altar, as a skylight, is a beautiful window. The stained glass windows will rank well with anything in this country, except the windows of the Cathedral, New York. In every window, in fact in each pane, there is a story of the Redeemer, of His Mother, or of the saints, all sparkling with beams of mellow sunshine, as they stream in to light up the sacred interior. These windows are like glowing Gospel and Biblical scenes, written in the soft religious light which steals in through those costly conceptions. All the principal mysteries of our religion, all the noted historic incidents of the Old and of the New Testaments are here brought out in the most brilliant manner. These windows were made by Gibson, of New York. The grand window in the north transept represents the nativity of our Lord, with the flight into Egypt, etc. The corresponding window in the south transept gives the Assumption of the Virgin into Heaven, etc.

The organ was made by Simmons & Wilcox, of Boston. It is of the pneumatic order, that is, the air from the bellows depresses the keys when touched by the fingers of the organist. It is an instrument of great power and fullness of tone. The organ loft is only large enough to contain the choir. A stairway at one end of the porch leads up to it.

The floor of the Church is of tiles. The floor of the sanctuary, of tiles made in England, is, without doubt, the most beautiful in this country. Figures of the most beautiful and varied designs are traced in various colors on the tiles.

The main altar, the lower part of which is of white marble, and the reredos of wood, to be finished in marble, is very fine. Bas-reliefs, representing Scriptural scenes and subjects, are carved in white marble. On either side of the sanctuary are side altars of white marble, in the same style of architecture as the main altar. Near the side altar, on the Epistle side, is a fine statue of St. Joseph, to whom the Church is dedicated.

To the side and back of the altar, on the Epistle side, a door opens into a beautiful sacristy, and a corresponding addition on the other side makes a room of the same size, where the different sodalities meet. The pulpit is near the chancel railing. It is hard to make one's self understood down towards the door, on account of the length of this Church, a defect experienced by the writer many times; for this was the first Church to which he was assigned, and where he ministered for more than three years. The congregation is noted for its liberality and good Christian spirit.

The foregoing is partly taken from the papers published at the time of the opening of the Church, and partly gathered from the old residents of Albany. There are many Cathedrals and Churches in this country built since St. Joseph's which are superior to it at the present writing. Also there is a heavy debt on the building, which has been but little diminished for some years.





# THE CATHEDRAL.

## ROCHESTER



N the early days of this century, a few straggling families, charmed with the beauties of the falls of the Genesee River, settled on the site where now stands the beautiful and prosperous city of Rochester. In 1812 a village was laid out by Nathaniel Rochester, who, with his associates, came from Maryland. The great advantages furnished by the water power attracted others, and the settlement was incorporated into a village in 1817.

Situate not far from the shores of the noble Ontario, people from Canada and other places came and settled beside the Falls of the Genesee. About the year 1817 the village was visited by the Rev. Patrick McCormack, who came from New York city. From 1819 to 1823 father Kelly administered to the spiritual wants of the people. In 1825 father McNamara became the resident pastor, and in 1829 the congregation was incorporated under the laws of the State of New York.

About this time many immigrants arrived from Ireland, who found a home in the rapidly growing village. "The Exiles of Ireland" soon numbered many families, and they were attended occasionally, for some years, by clergymen from New York, during which time the services were held in private houses. We do not find the names of the clergymen who made occasional visits to attend to the spiritual wants of the people of Rochester.

Soon after 1825, the parish of Rochester was formed, and from that time they had a resident pastor, in the person of father McNamara, who built a stone building about 40 by 70 feet, on a lot deeded to the Church authorities by a Mr. Mumford, on condition that it would be forever used as a Church; and that if, at any time, it would cease to be used for that purpose, the property would revert to the original owners. For this reason they could not well change the site of the Cathedral, a project which was in contemplation some years ago, when they thought of building on State Street. This old Church, known as St. Patrick's Church, is remembered by some of

the oldest residents of the city, from whom the writer obtained some of this information. They also remember the ministrations of father McNamara, who came in 1828.

Towards 1831 the old stone Church was too small for the congregation, and father McNamara spoke of building a larger edifice. The congregation entered into his views, and in the following year the old stone building was torn down and a new and larger Church begun. We might say that the old Church was very plain, with plain glass windows, and a gallery as an organ loft. The only ornaments were in the sanctuary and around the altar.

The second building, also built of stone, with a frame vestry in the rear, was about 60 by 100 feet. Bishop Dubois, of New York, whose diocese then comprised the whole States of New York and New Jersey, used to come from New York once or twice each year to visit Rochester. He had to make the journey by boat up the Hudson to Albany, and then by stage or canal, confirming, preaching, dedicating churches, and performing the usual Episcopal duties in the different places he visited. This was before the age of railroads and telegraphs. Father McNamara officiated for six or eight years; but, having some of his relatives living with him, they caused some trouble in the congregation, which became divided into two parties, one for and the others against the pastor. This good clergyman died soon after, and was buried under the Church. A graveyard surrounded the old Church, in which many of the most worthy citizens of Rochester were buried, and when the new cemetery was bought and opened by the bishop, their remains were reinterred there.

When, in 1847, Buffalo was erected into a diocese, Rochester was included in the territory comprising the new diocese. Bishop Timon soon after visited the city in the discharge of his episcopal duties. Before this, the congregation worshiping in St. Patrick's had become so large that it was divided, and other parishes established in the city. When father O'Brien took charge of the parish he saw that a new and larger Church was necessary. He immediately set about the undertaking, and began the work on the present Cathedral of Rochester about 1862, not for a moment supposing that it would one day become the Cathedral.

The ceremony of laying the corner-stone was one of the most solemn ever seen in the city, more than 5,000 people being present. The day was Sunday, October 9, 1864. The altar-boy, clergy and bishop, preceded by the members of the sodalities and confraternities, marched to the site of the new Church, where bishop Timon, with appropriate ceremonies, laid the corner-stone and preached an im-

pressive sermon. Father O'Brien was then pastor of the Church. When the work had advanced somewhat, and the foundations rose above the ground to the height of the lower windows, the contractors failed, and many difficulties followed. In this case, not seeing his way clear, with the consent of his bishop, father O'Brien resigned his charge and went to Lowell, Mass., where he still resides as pastor of a large congregation. Bishop Timon then transferred the Rev. Jos. Early from St. Mary's to the new St. Patrick's. The latter continued the building. The stone was taken from the quarries in Medina, N. Y.

In the summer of 1864 the question of a new diocese, with the bishop's see at Rochester, began to be agitated in ecclesiastical circles, and then it was spread everywhere by the public press, but nothing was done at that time. During three years the work on the Church was advanced as rapidly as means would allow, and the Church was finally enclosed.

Bishop Timon died April 16, 1867, and with the appointment of his successor came also the announcement of the erection of the new diocese, with the Very Rev. Bernard McQuade, president of Seton Hall College, as the first bishop of Rochester. He was consecrated July 12, 1868, in the Cathedral, New York, and immediately set out to take possession of his see. On July 16, in the evening, he started from New York, and accompanied by bishop Bayley, with the Revs. George H. Doane, Edgar Wadhams, V. G., and Dr. Healy, of Troy Seminary, he arrived in Rochester accompanied by fifty more of the neighboring clergy and laity. They met him at Syracuse and went on with him to Rochester, where they arrived at 5 P.M. The new bishop was dressed in full pontificals, and a procession formed at the depot and marched to the new St. Patrick's Church. As the latter building was not entirely completed, they went to the temporary hall, where the bishop was met at the door with the usual ceremonies, and where an address on the part of the clergy was read by father Early, which was replied to by the bishop.

Bishop McQuade hurried on the work on the new Church, and chose it for his Cathedral. The bishop took an especial interest in the new Cathedral, and under his supervision the work was so advanced that on Wednesday, March 17, 1869, it was solemnly dedicated. The ceremonies began at 10:30 in the morning by the second master of ceremonies coming from the sacristy, followed by the altar-boys, the clergy, and finally came the bishop of the diocese himself, with father Early as assistant priest, McNamara and Hoffschneider as deacons of honor, and De Regge and O'Keiff as deacon and sub.



deacon of the Mass. The Right Rev. the bishop of Buffalo preached to the large congregation assembled in the Cathedral.

In the afternoon bishop McQuade officiated and preached a fine sermon, congratulating the people on the completion of their Cathedral. After the services the pews were sold to the highest bidders. The highest price paid was \$245, with annual rental added, and \$5,000 was raised by this means.

The Rochester Cathedral will not rank among the fine buildings of this country. Its length is 157 feet, breadth at transept 72 feet, height of side aisle walls  $34\frac{1}{2}$  feet, height of clerstory walls 52 feet, height of main roof 75 feet, height of ceilings of nave 60 feet, and it is 185 feet to the top of the cross. The extreme height of the building is over 100 feet.

The whole edifice is in red sandstone, from the Albion quarries, faced with silver-colored sandstone from Lockport. The pillars are of Cleveland sandstone, and the roof is of Pearl Bottom slate. The style is in the early decorated English Gothic of the twelfth and thirteenth centuries, with a projecting baptistery in the eastern angle.

The Cathedral fronts on Pearl Street. The main entrance in the center is decorated with jambs, clustered pillars, and molded arches, with two side-windows to light the vestibule. Over the entrance is a marigold window, filled with rich tracery, flanked on the sides by branches and terminating in gables with decorated triplets. The front of the nave and side-aisles are separated by a minuet, which terminates with an octagonal sphere and final. The porch and aisle are entered by a rich door-way, with a tracery window over the same. The baptistery projects in an octagonal form from this aisle, and the sides are pierced with sky-lights. We do not know if there be any Church in this country having a baptistery built thus—as an addition to the main building. The walls of the Church are strengthened by massive bold buttresses, terminating in handsome offsets and drop-stones.

Long traceried windows pierce the walls between the buttresses, and the clerstory walls are lighted with different shaped traceried windows. The transept on Frank Street is entered by a handsome, decorated, projecting porch, and both arms of the transept have large triplet windows, filled with tracery, the gables of which are enriched with medallion blocks and decorated crowns.

The interior of the Church is impressive, and produces a good effect on the mind of the beholder. The pillars, caps, arches, treforium, and groined ceilings are enriched and decorated in a chaste and beautiful style, all colored to represent Caen stone. The panel in the treforium

will be enriched with Scriptural paintings, historically arranged, adding their charms to the many beauties of the storied windows around, filled with scenes taken from the lives of our Lord, of his Mother, and of the Saints. The rose window over the main entrance is certainly beautiful. Five small pillars on each side, with two large ones where the transept crosses the nave, separate the nave from the side-ises. There are four large windows, with two small ones next the vestibule, corresponding to the abutments in the side-walls. Each pillar is crowned with a fine foliated capital. The south transept window gives scenes from the life of St. Patrick, to whose honor the Church is dedicated, and the one in the north transept gives, in like manner, the life of St. Andrew, the patron saint of Rochester Cathedral, England.

The whole woodwork, in chestnut and black walnut, is carved in elaborate style. It was done by James Burns and T. Mitchell, and the painting was under the charge of D. Whalen, of Rochester. The interior decorations were done under the direction of P. Foley, of New York, and the whole cost of the building is said to have been about \$200,000. The Cathedral will seat about 1,500 people.

There is a fine vestry, 105 feet long by 16 feet wide, with ceilings 14 feet high, built of the same stone, and in agreement with the other portions of the Cathedral.

The architectural portions of the building, as well as the arrangement of the plan, are in perfect harmony, and all reflect much credit on Mr. Keeley, the architect. Each picture, symbol, and enrichment has its own peculiar reference to the part of the Church for which it was designed. A. J. Warner, an architect of Rochester, superintended the erection of the building, following most carefully the specifications of Mr. Keeley.

We must not end without saying something of the sanctuary. The altar is in black walnut. Under the altar-table are statues of the Evangelists, and in the center panel is "The Lamb of God," on the book with the seven seals. The tabernacle above is of carved wood, on each side of which are niches for two statues. Over the tabernacle is a large niche, with a large canopy overhead, wherein the Blessed Sacrament is placed. Above are statues of Mary and St. John, and above the reredos you see a large crucifix.

The side-altar of the Virgin, on the Gospel side, is of bronze, inlaid with enamels and mosaics, representing the rose and the lily, symbols of Jesus and of Mary. A fine enamel on the tabernacle represents Mary, crowned, holding the Infant Jesus, and

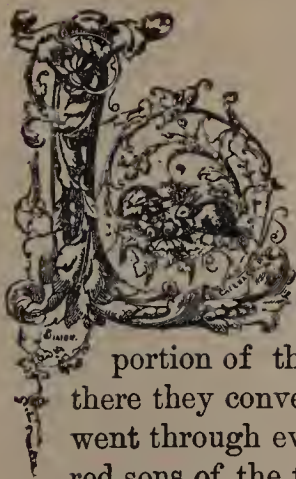
over this a figure of Christ in the act of blessing the people. There are some other decorations on this beautiful altar which we will not stop to describe. On the Epistle side is a fine side-altar, dedicated to St. Joseph. Like the main altar, it is in wood, gilt, but not so finely decorated as the latter.











# THE CATHEDRAL, BUFFALO.

LONG before the middle of the sixteenth century, the Franciscans and the Jesuits, after suffering great hardship, had penetrated to that portion of the country now called Western New York, and there they converted many of the Indians to the faith. They went through every hardship to Christianize and civilize these red sons of the forest. By night a bundle of fagots was their pillow and the sky alone above was their covering. In the depth of winter, and in the heat of summer, they labored to soften the pagan hearts of the Indians, and many of them—like heroes—too numerous to mention, gave their lives in their efforts to save the souls of the children of the forest. They first preached the Gospel within sound of Niagara—"Nature's Grand High Altar," and in 1678 father Hennepin gave for the first time a description of the great falls to the world. Thus these disciples of the Cross preached Jesus and Him crucified, and the records of these early missions tell us that their labors brought forth great fruits of holiness and sanctity among the Indians.<sup>1</sup>

Buffalo was founded in 1801 by the Holland Land Company, who owned large tracts of territory in Western New York. When the war between the United States and England broke out in 1812, it became a base of operations against the British, and many successful expeditions went forth against the foreign foe. In 1814 a force of British and Indians captured and burned the village. When peace came, and the heroes of war had returned again, the village was rebuilt. When in 1825 the Erie Canal was opened, the growth of the village became very rapid, and in 1832 Buffalo was incorporated into a city. From this time it became the great distributing point of western emigration, and the trade between the East and the great lakes passed through its streets.

People belonging to the old faith naturally came with the others. There were found the Canadians from the North, the Irish from the "Green Isle," the Germans from the "Faderland," the descendants

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<sup>1</sup> Missions in Western New York, by Bishop Timon.



of the first converts, and the church grew rapidly. When New York became a diocese in 1808, Buffalo was within the jurisdiction of its bishop. Occasionally the bishop of New York visited the city to give confirmation and to see after his flock. When the canal was opened, it was the only way of traveling, and it was an improvement on the slow cumbersome old stage of the previous times. Many Germans at different times settled in the city, and they or their descendants form a large part of the population.

In 1847 Buffalo became a diocese, comprising the whole of the western part of the State of New York, and Very Rev. John Timon, Superior of the Lazarists in the United States, was named as its first bishop. The Bull of Pius IX., erecting Buffalo into a diocese, is dated April 23, 1847. At that time the Catholic population was about 30,000. Father Timon, whose name had been for some time before the Congregation in Rome, in connection with the episcopacy, was consecrated in the Cathedral, New York, October 17, 1847. Archbishop Hughes was the consecrating bishop, assisted by bishops McCloskey of Albany, and Walsh of Halifax. The sermon for the occasion was preached by the great Kenrick of Baltimore. On the 22d of the same month, bishop Timon was received with all honors by the clergy and laity in Rochester, where he said the first Mass and gave his first blessing. He was accompanied by bishops Hughes, Walsh, McCloskey, and by Very Rev. Bernard O'Reilly, whom he named the Vicar General of the diocese. The bishop did not arrive in Buffalo till the next day, and at 10 P. M. the great procession which turned out to meet him entered St. Louis Church, where after the services the newly consecrated bishop of Buffalo delivered an address.

The bishop began his arduous labors for the good of the Church in this part of the country. He blessed churches, confirmed children, preached the word of God, guided the erring, upheld the weak. He gave many retreats for the laity in various parts, and visited the different parishes of the diocese. He stopped first at St. Louis Church, but was notified by the trustees to find other lodgings; then he made St. Patrick's his pro-Cathedral. In many incidents we find the interference of laymen in Church matters in Buffalo, as well as in other parts of the country, but the kindness and prudence of the new bishop prevented many grievous scandals from breaking out. The year after he came the bishop opened in his house a seminary for the training of ecclesiastical students, and became himself the professor of ceremonies. He then introduced different teaching Sisterhoods from Baltimore.

One of his first cares was to build a Cathedral, and he went to work with a will preparing to begin that great undertaking.

The Cathedral, Buffalo, was begun February 6, 1851, by bishop Timon, who on that day laid the corner-stone in the presence of a vast crowd of people, among them being the mayor, the aldermen, and the various societies and sodalities attached to St. Patrick's, St. Louis, and St. Mary's Churches. The work was continued, and the bishop devoted his attention with great assiduity to the new Cathedral, and on the 6th of July, 1855, the beautiful building was completed and dedicated to the worship of Almighty God.

It was a great day for the people of Buffalo when they witnessed the solemn dedication services. There were present Most Rev. archbishops Hughes and Kenrick, with Right Rev. bishops Timon, McCloskey, Laughlin, McGill, O'Reilly, Henni, Rappe, Young, Portier, O'Connor, Charbonnell, Spaulding, and a great number of distinguished clergymen from all parts of the country. Archbishop Kenrick consecrated the main Altar, bishop Henni the Virgin's Altar, and bishop O'Connor the Altar of the Sacred Heart; bishop Laughlin consecrated the Church, and bishop McCloskey, then of Albany, pontificated. Archbishop Hughes preached at the Mass, and bishop Henni, in German, at Vespers in the afternoon, and bishop Spaulding in the evening preached an eloquent sermon in English.

Then the good bishop set to work to pay the debt. He left nothing undone, and labored hard during years to pay the debt. He traveled in Europe, Mexico and in the West Indies seeking money. At length he succeeded, and on August 30, 1863, the Cathedral was solemnly consecrated. Besides bishop Timon there were present on that occasion, bishop Spaulding of Louisville, afterwards archbishop of Baltimore, who preached the dedication sermon; bishops Lynch of Toronto, Young of Erie, McFarland of Hartford, Laughlin of Brooklyn, De Grosbriand of Burlington, Domenic of Pittsburg, and Lefevre of Detroit. Bishop Timon himself consecrated the Church and the main Altar, which had been altered and moved since the opening in 1855. Bishop Domenic consecrated the altar of St. Joseph, bishop Young that of St. Patrick, bishop Laughlin that of St. Timon in the transept, and bishop De Grosbriand that of St. Vincent in the south transept. At 3 P. M. a service for the Germans was held, at which were present all the choirs from the German churches, under the leadership of Rev. father Sester. Father Weninger, S. J., preached.

The next notable gathering which met within the walls of the Cathedral was on the 23d of April, 1867, to attend the solemn funeral services over the body of the founder and the builder of the Cathe-

dral, bishop Timon, who departed on April 16, 1867. It was a sad and solemn occasion for bishops, priests and laity, and the same clergy and prelates who came so often during his life now came to pay him their respect at his death. Bishop Domenic celebrated the solemn Mass of requiem, and archbishop Kenrick of St. Louis, preached the panegyric. After the usual ceremonies over and around the coffin, the remains were lowered into the vault beneath the stately building he erected, and which, rising in all its stately grandeur, beautiful symmetry and architectural perfection, is the most perfect monument which could be erected to his memory.

The bishop's throne was vacant from the death of bishop Timon, until November 8, 1868, when the Rt. Rev. Stephen Vincent Ryan, of the Lazarists, was nominated as the new bishop of Buffalo. He was consecrated November 8, 1868. Archbishop, now the Cardinal, was the consecrating prelate, assisted by bishops Laughlin of Brooklyn, and Lynch of Toronto. Archbishop Ryan of St. Louis, the great orator of the West, preached a magnificent sermon on the occasion. All the bishops and many of the most prominent clergy of the province were present, as well as from many other places.

Bishop Ryan was born near Almonte, in Canada, in what is now the diocese of Ottawa, on January 1, 1825, and was the first child born to his parents after they left Ireland. His parents left there when he was about four years of age, and coming to the United States, they finally settled in Pottsville, Schuylkill Co., Pa. Feeling himself called to the ecclesiastical state, he entered St. Charles Seminary, Philadelphia, in 1840, where he remained nearly four years. From there he went to the West to enter among the Lazarists. He remained with them in the diocese of St. Louis, continuing his studies, and at length, on June 24, 1849, he was ordained by the present archbishop Kenrick of St. Louis. He became the president of the College at Cape Gerardo, on the Mississippi. Afterwards he was made the Visitor of the Missions, which corresponds to the office of Superior in other congregations, an office which he filled till named the second bishop of Buffalo in the spring of 1868.

St. Joseph's Cathedral ranks as one of the finest ecclesiastical buildings in the country. It is 200 feet long, width at front towers 100 feet, transept 120 feet long, width of nave and aisles 86 feet, height of ceiling 75 feet, and to top of roof outside 90 feet. The roof is of a high pitch, covered with ornamental slate, the ridge covered with a beautiful crest consisting of a repetition of crosses and of *fleur de lis*. The front presents a fine appearance, and is



flanked by two massive towers. The south tower, now completed, is crowned by a graceful spire.

The north tower, with pinnacle and battlements, is 140 feet high, with a spire containing a beautiful chime. The large front doorway, having rich moulded joints, with pillars, caps and bases, is crowned by a noble arch richly finished, and over the arch is a large painted pediment in which stands a grand stone statue of St. Joseph. This pediment ends in a beautiful foliated cross. On each side of this doorway is a small window to light the vestibule, and above is a beautiful arcade of fine tracery windows, with clustered pillars and mouldings, with the bases creeping up the deep sill. Over the arcade of windows comes a fine stringed moulding, supported by handsomely carved corbels. Above this the wall is pierced by a splendid sun-window 22 feet in diameter, with geometrically moulded tracery, and still above this sun-window is placed a triplet window with carved tracery. Taken altogether, this entire front for beauty is excelled only by the Cathedral in New York, or perhaps Hartford, Conn. The side elevations have nine aisles, twelve directory windows, and one triplet in the transept. The center of the triplet is 40 feet high, and the side triplets 28 feet. Over this comes a rose window 18 feet in diameter, with a small window on either side, and a triangular one in the gable. In the rear the sanctuary has three windows of like beauty and symmetry, with a wheel window 22 feet in diameter, and two small ones all fitted with rich tracery and mouldings to correspond with the front and sides. The view from the tower is very fine, taking in the city at your feet, and the long expanse of Lake Erie to the west, while the Niagara River rolls towards the north, to shoot over the falls, so aptly celebrated throughout the world.

The interior architecture of this Cathedral is in the Gothic, and corresponds to the exterior. The first impression is one of awe and reverence. When you stand under these lofty ceilings, with their fretwork almost lost in its great elevation, when the fine perspective brings out the whole details, you will conclude that this country can produce fine Cathedrals, and that Mr. Keely, the architect, has here left the impression of his master mind. The sanctuary, with its beautiful carved railing of white marble, its stalls of fine workmanship, its magnificent stained windows, its grand altar, and its decorations, are second only to the Cathedral, New York.

The main altar, made by Theis & Truog, of New York, is rather heavy for the light architecture of the Church, and we are surprised that Mr. Keely designed it in this way. The whole altar is in white marble, decorated with Mexican onyx. The tabernacle door is

of light yellow bronze. Above it is a fine canopy for the Cross and the Sacrament when exposed. High above is a fine niche for a statue of the Sacred Heart, and on each side are three statues of angels. On the Gospel side, on a level with the canopy, is a statue of St. Joseph, and on the other one of St. Vincent de Paul. The reredos over and back of the altar is crowned with three Gothic towers decorated with rich tracery. Under the altar table are niches for statues, which will be placed there at a future time.

The finest window in the Church is back of the altar. It was done by Messrs. Shirer, of Munich, Bavaria. Nothing is perhaps superior to them in the world. It is divided into three parts by mullions, and represents the Birth, Crucifixion and Resurrection of our Lord. Over it is a very fine rose-window, and little small ones on each side a little lower. The sides of the chancel or sanctuary are decorated with statues of the Apostles, six on either side, in richly carved niches. The ceilings of the sanctuary are richly foliated and ribbed. The walls above are pierced by two windows on each side. The bishop's throne, on the Gospel side, is but a simple chair, agreeing with the simple, unostentatious manner of bishops Timon and Ryan.

There are two chapels on either side of the Chancel. To the right, next the main altar, is the Chapel of the Virgin, and it is the most finely decorated, the altar itself being like a little gem. Corresponding to it on the other side is the Chapel of the Sacred Heart. Here you will find a marble tablet with the inscription: "Here the Church of Buffalo Which he with incredible labor Founded and most faithfully Ruled for 20 years ; here guards his holy remains. A good *Pastor*, he impressed his manner on his flock by his apostolic way, his severe manner of living, his zeal for the spread of the faith, and his wonderful sanctity. He slept in the Lord, April 16th, 1867, in the 72d year of his age."

The next chapel on this side is dedicated to St. Patrick, and the one on the opposite side to St. Joseph. In the north transept is the Chapel of St. Timon, and the chapel of the south transept is called after St. Vincent de Paul. Under the organ gallery are two other small chapels, designed as baptistery and marriage chapels. You will find many precious relics of the Saints in these chapels.

The organ loft is only large enough for the choir. The organ was made by Hook & Hastings, Boston, and took the prize at the Philadelphia Exposition, in 1876, where the writer was impressed with its superiority, never for a moment supposing that he would find it in this Cathedral. In the tower you will find a pin-escapement

tower-clock, made by Gaurdin, at Mayet, France. In the same tower are 43 bells, made in 1866, at Maris, France. A large cylinder, after the design of those in music-boxes, plays on the bells, and it is designed so that any air can be played on this chime, without doubt the finest in this country. The writer was struck with the pure silver tones of these bells, while writing these words in the bishop's house. This fine chime, which took the prize at the Paris Exhibition of 1867, was cast for bishop Timon, in 1866, and when he died they were on their way to this country. They cost about \$20,000. The writer went up into the tower to see this magnificent chime with a range of notes nearly as great as that of a piano. They are pear-shaped, of fine metal and of unusual finish. The delicate floral designs and symbolic figures are as smooth cut and clear as on the finest sculptures.

The largest bell bears but one figure on its surface apart from the modest floral bands. It is a figure of the Virgin standing with folded hands, beautiful in every line. Four rampant lions crown the bell. The night President Garfield died these bells were tolled an hour. It is proposed to raise funds in order to build the other tower, where some of the bells can be hung to a better advantage, and many of the prominent citizens of Buffalo, irrespective of creed, have signified their willingness to contribute to that object. When these bells came they were consecrated by bishop Ryan, in 1868, assisted by archbishop Lynch, of Toronto, with bishops McQuade and Farrell. They were arranged in the center aisle with the largest in the vestibule, the others descending in size towards the altar. The fine pin-escapement clock came at the same time, and stands on the floor below the bells. It is of fine French workmanship, and has an unusual finish for a tower clock.

The north transept window gives the principal events in the life of St. Joseph, but in such a way that our Lord appears in each picture. The lower groups represent the last Supper. The transept window on the south represents the life of the Virgin. Over each window is a beautiful rose-window filled with rich glass of marigold patterns. The clerestory windows are filled with handsome quarries, ornamental borders and decorated heads. The side windows, in the same style, were presented by the principal clergymen of the diocese. This Cathedral resembles St. Joseph's Church, at Albany, but it is larger and finer in every respect. Many changes have taken place in the vicinity of the Cathedral. A new large and splendid episcopal residence was built by bishop Ryan, on the site of the old Webster House, long occupied by the bishops and priests attached to the



Cathedral. Also a large winter chapel in the rear of the Cathedral, to which it is connected, as also to the bishop's house, by covered cloisters. These buildings are in style and harmony with the Cathedral, and in a measure form one whole pile with it. Around it also are clustered St. Joseph's College and a parochial school for boys.





THE CATHEDRAL BOSTON.





## THE CATHEDRAL, BOSTON.

URING the century following the landing of the Pilgrim fathers, we find no record of a Church in the Eastern States; but there were a few members of the Church in Boston a hundred years ago, and they were composed for the most part of French, Irish, and Spanish emigrants and their descendants. They had no Church and no school, and transient clergymen ministered to their spiritual wants. The first Mass was said by an ex-chaplain of the French Navy, in the School Street Chapel, November 2, 1788, soon after the close of the Revolutionary war. The Rev. John Thayer, a convert, who was once a Congregationalist minister, became a priest, after making his studies in the seminary of St. Sulpice, Paris. He was assigned to Boston by bishop Carroll, of Baltimore, and arrived at the former place on January 4, 1790, where he found the Catholics worshipping in a small chapel on School Street, which had formerly belonged to a Huguenot congregation. The congregation increased so rapidly that on August 20, 1792, the Rev. Francis Matignon was sent as assistant to father Thayer. The new priest had been driven from France by the revolution, and being a man of great learning, he was a valuable assistant. Soon also came from France the Rev. John Cheverus, who arrived in Boston on October 3, 1796. The virtue, piety, and zeal of these French exiles soon won the hearts of the people of Boston.

In 1799, the congregation having increased, it was resolved to build a new Church, and a building 60 by 80 feet was commenced, the ground having been broken on March 17, 1800. Charles Bulfinch was the architect. On September 29, 1803, it was solemnly dedicated, under the title of the Holy Cross, by bishop Carroll, of Baltimore. He was assisted at the ceremony by fathers Matignon, Cheverus, and two other priests. It was subsequently enlarged, and for many years it was the only Catholic Church in Boston.

In 1808 Boston was raised to an episcopal see by Pius VII., and father Cheverus became the first bishop; but, owing to the troubled

state of Europe at that time, the official papers did not arrive till 1810. The diocese of Boston then comprised the whole of the New England States. On November 1, 1810, bishop Cheverus was consecrated by archbishop Carroll, and the Church of the Holy Cross became the Cathedral.

Bishop Cheverus labored continually for the good of the Church and for his adopted country. He introduced the different religious orders into the diocese, opened convents and schools, and ruled with great prudence and kindness. Towards the end of 1822 his health failed, and he left for France on October 1, 1823, where he became bishop of Montauban. He was afterwards transferred to Bordeaux, where he died a cardinal-archbishop on July 19, 1836. The Very Rev. father Taylor administered the affairs of the diocese till the appointment of a Jesuit, Benedict J. Fenwick, as the second bishop of Boston, who was consecrated in the Cathedral, Baltimore, by archbishop Marechal, on November 1, 1825. When he came to Boston, in company with the great bishop England, he found only two priests in the city. He, in 1827, opened the first Catholic school for boys in the Cathedral parish, and began the building of a Church in Charlestown, at Cragie's Point. In this year a small mortuary chapel in St. Augustine's Cemetery was enlarged and opened for a Church. In 1832 the Sisters of Charity were introduced into the diocese, and took charge of the orphans and the children of the poor.

At this time the congregation worshipping in the Cathedral had so increased that the bishop began to see about taking measures in order to build a new Church, but was prevented by the burning of the Ursuline convent, on August 11, 1834, by a mob incited by misconceptions and the public press. The shameful proceedings were denounced afterwards by the principal members of the community, and all classes joined in condemnation of the deed; yet, in spite of this, the next day a crowd gathered around the Cathedral itself, and threatened its destruction, but the prudence of bishop Fenwick in restraining the members of the Church from any acts of retaliation caused the excitement to subside, and by August 19 tranquillity was again restored.

The Church on Endicott Street was built about 1835, and was attended by the clergy of the Cathedral parish; for from this time, for some years, the Churches increased so in membership that many parishes were formed, and Churches, schools and convents built.

The failing health of bishop Fenwick warned him of the need of a coadjutor, which he received in the person of Rev. J. B. Fitzpatrick,

who was appointed in 1843, and consecrated in the Cathedral March 24, 1844, a year marked by the conversion of the Unitarian clergyman, A. O. Brownson, the American philosopher, the publisher of Brownson's Review, and the elevation to the priesthood of Rev. John J. Williams, the present archbishop of Boston.

In 1846 bishop Fenwick's health began to be seriously undermined. He became quite ill on the 7th of August, and died on the 11th of the same month. On the 13th his funeral took place, with great ceremonies, in the Cathedral. Bishop Fitzpatrick officiated, with a pontifical high mass of Requiem, and Rev. N. J. O'Brien preached a fine panegyric over the remains of the dead bishop. At his request he was buried at the College of Holy Cross, of which he was the founder. His remains were taken through the streets after the services to the railroad station, accompanied by bishops and priests vested in their robes of office, all marching in procession. In 1847 the Know-Nothing spirit of fanaticism and bigotry broke out in Boston, as well as in other parts of the country, but the people, warned by their pastors, gave no cause, and it soon died out. During the month of July, 1849, the celebrated father Matthew, the great apostle of temperance, delivered many lectures in the Cathedral on Franklin Street.

In 1851 the Cathedral was repaired at an expense of \$3,000, one-half of which was raised by an assessment on pew-holders and the other half by voluntary contributions.

On January 4, 1852, Rev. J. J. Williams took charge of the small chapel on Beach Street, which had been open to meet the wants of the rapidly growing Catholic population. He was pastor of the Church of the Holy Family, and vicar-general of the diocese, when he was made the coadjutor of bishop Fitzpatrick.

Sunday, September 25, 1853, Mongr. Bedini, papal nuncio to Brazil, assisted at mass at the Cathedral, when bishop Reilly, of Hartford, preached. On the following Sunday the former pontificated in the same place, and during the week he visited the various religious establishments of the city. The visit of the nuncio to the United States not being well understood, mobs gathered in various places against what they considered the papal encroachments in this country.

The number of baptisms in the City of Boston in the year 1853 was 4,117, showing a probable Catholic population of about 80,000. On the 20th of January of this year Rev. J. J. Williams, the present archbishop, was appointed to the position of rector of the Cathedral. The attendance on the Lenten services this year in the Cathedral was very large. In 1857 bishop Fitzpatrick's health showed symptoms



of failing and he went to Europe, from whence he returned somewhat benefited.

The year 1859 witnessed the first step in the transfer of the old Cathedral lands on Franklin Street, for a site for warehouses, and the last mass in the old Church was said on Sunday, September 16, 1860, by bishop Fitzpatrick, assisted by fathers Fctton, Williams and Moran. An address prepared by the bishop, explaining to the people the necessity for this change, was read by Rev. Jas. A. Healy, now bishop of Portland.

The first purchase of land for the new Cathedral was made October 24, 1860, and on January 3d following another parcel was added. The price paid was \$75,000, but additional plots purchased, and on which stands the residence of the archbishop and clergy, raised the amount to \$115,000 for the land alone. June 23d, O. C. Keely, the architect, came to see the site, and immediately began to prepare the plans for the basement. It was decided to build in the Gothic style, of Roxbury stone, with granite trimmings.

The old Cathedral in Franklin Street was sold, bringing about \$91,000, and when torn down a large block of wholesale houses was erected on the site. This was completely destroyed in the great fire which swept over that part of Boston in 1872. The bishop ordered collections taken up in all parts of the diocese for the new Cathedral, and these collections were continued for some years. At one time all the pastors of the diocese assembled, and agreed to assess each parish in proportion to the membership till the debt on the new Cathedral was liquidated or reduced.

The most of the land around the Cathedral was made by filling in, and now the foundations of the largest and heaviest buildings rest on spiles driven deep into the mud and sand of what was once the bottom of the sea. But the Cathedral is built on a small neck of land, across which Washington marched with his victorious army after the British evacuated Boston, towards the beginning of the revolutionary war, soon after the victory of Bunker Hill. In honor of this the street which the Cathedral faces is called Washington Street, now the principal business center, and the Broadway of Boston.

The stone used in the building was quarried in Roxbury, now called Boston Highlands; a stone formation peculiar to that part of the country. Being formed of a conglomerate of pebbles and sand, it is known by the name of Roxbury pudding stone; it has a natural face, requiring no trimming, and has been much used in Church building in and around Boston. The trimmings are of granite from Quincy; it is of a dark gray color, well harmonizing with the other

stone. The stone of the whole building was cut and prepared on the ground where quarried. Mr. Trainor was the contractor for the stone work. From the beginning of the undertaking the work was continued without intermission, and the Cathedral was seven years building.

The ground for the foundations was broken April 27, 1866, and on June 25 following the corner-stone was laid with appropriate ceremonies.

The basement chapel was ready for occupation towards the close of 1873, and was first used for divine worship December 7 of that year. The Cathedral congregation, while the Cathedral was building, worshiped in Melodeon Hall at first, and then in Castle Street Church, which was purchased from Harvard College, and dedicated as the Pro-Cathedral December 2, 1861. The ceremony was performed by Very Rev. J. J. Williams, who was then the administrator of the diocese during the absence of the bishop in Europe.

Bishop Fitzpatrick returned from Europe September 1, 1864, and the clergymen of the diocese to the number of 80 assembled at his house, and presented him with an address and testimonials of their regard. His health had not much improved, and about the middle of December he was taken so ill as to cause great alarm. In 1866 Very Rev. J. J. Williams was appointed coadjutor bishop, with the right of succession. Bishop Fitzpatrick died at the episcopal residence February 13, 1866, and the funeral services were conducted in the Pro-Cathedral February 16; bishop De Grosbriand celebrated the pontifical high mass of Requiem; Rev. James Tetton was the archpriest, with Revs. Edward O'Brien and Sherwood Healy deacon and sub-deacon of the mass. The present cardinal archbishop of New York delivered the eulogy on the deceased. There were present in the sanctuary archbishop Spaulding, with bishops Timon, Laughlin, Bacon, Bailey, McFarland, Conroy, and Williams, with a great many clergymen from various parts of the country. Then the great funeral procession moved from the Cathedral to the cemetery in South Boston, while the bells of the city tolled, flags were at half-mast, and persons of every denomination showed their sorrow.

March 11, soon after this, bishop Williams was consecrated in St. James Church, of which he was rector, and immediately entered upon the duties of his office as bishop of the diocese. He took especial care of the work then going on on the Cathedral, and used every effort to hurry the completion of the building. We may mention that only one accident happened during the work; a man fell from the scaffolding, and died soon after from his injuries.

The woodwork on the ceilings was done by Smith & Crain, of New York, and the main altar by Hall & Moran, who also made the side altars of St. Joseph and St. Patrick. The main altar cost about \$10,000, and the side altars, say, nearly \$5,000 each, so that the cost of these three altars was nearly \$20,000. The fine iron pillars, a peculiar feature of this Cathedral, were made in the Norway Iron Works, South Boston. The idea of iron pillars was first suggested to the architect by archbishop Williams, and we think that they were never used before in a Cathedral. They have since been copied in the Cathedrals of Providence and Hartford. Hook & Hastings made the organ, which cost a large sum.

When the work on the new Cathedral was completed, with the exception of the spires, on December 8, 1875, the building was solemnly dedicated by archbishop Williams; bishop Lynch, of Charleston, preached the dedication sermon. All the bishops of the new ecclesiastical province of Boston were present, with about 150 priests, and a congregation which not only filled the large building, but overflowed by thousands into the adjoining streets. The ceremonies were very impressive, and among the finest ever seen in Boston or vicinity.

One of the most important events in the history of the Cathedral occurred on May 2, 1875. It was the ceremony of conferring the pallium on the Right Rev. J. J. Williams, bishop of Boston. The new Cathedral, not yet entirely finished, was temporarily fitted up for the occasion. Bishop M'Neirny, of Albany, celebrated the pontifical high mass, bishop De Gosbriand preached the sermon, and the pallium, brought from Rome by Mgr. Roncetti, was conferred on bishop Williams by cardinal McCloskey, in the presence of all the bishops of the ecclesiastical province of New York, and the clergy of this and neighboring dioceses.

About this time the new episcopal residence was also completed, at a cost of \$30,000, adjoining the Cathedral, and the clergy attached to the Church immediately moved into it. This residence was built by the voluntary contributions of the clergy of the diocese. The burial crypt under the Cathedral having been completed, the body of bishop Fitzpatrick, which had been laid in a tomb in St. Augustine's Cemetery, was transferred to the Cathedral and laid in a vault with the usual religious rites and ceremonies.

A grand requiem service for Pope Pius IX. was held in the Cathedral January 14, 1878, in the presence of one of the largest audiences ever assembled within its walls.

The Cathedral, Boston, including the chapel, is greater in length than some of the most celebrated Churches and Cathedrals of the old



world; exceeding in length the Cathedrals of Vienna, Munich, Ratisbon, Péra, Venice, Freiburg and St. Denis, Paris. It is higher than the Cathedrals of Vienna, Munich, Spire, Paris, Antwerp, Strasburg, Rheims, Freiburg, Chartres, Antwerp or St. Owen at Rouen, and on this continent it is exceeded only by the Cathedral, New York, and Notre Dame, Montreal.

The building measures over 46,000 feet square, and covers more than an acre of ground. The style is in the early English gothic, cruciform, with nave, transept, aisle and clerestory, the latter supported by the two rows of clustered metal pillars mentioned before.

The length of the building is 364 feet; width at the transept, 170 feet; width of nave and aisles, 90 feet; height of the ridge pole, 120 feet. Two main towers and a turret grace the front, all of unequal height, to be eventually surmounted by graceful spires. The great tower on the southwest corner will, with its spire, be 300 feet high, and the small tower on the northwest corner will be 200 feet high.

The organ gallery, containing a grand organ, has only space to accommodate a choir of 300 persons. The organ is the largest ever built in this country, and contains 5,000 pipes, 78 stops, besides 5 pneumatic knobs and 12 combination pedals. The whole interior of the Cathedral is clear space, broken by only two rows of columns extending along and around the nave and supporting the central roof and clerestory walls. The pews accommodate 3,500 persons. The arch separating the spacious front vestibule from the Cathedral proper is made of the bricks taken from the ruins of the burned Ursuline Convent.

The ceilings are of carved wood and beautiful tracery; the panels and spandrels showing three shades of oak, with an inner line of African woods. Each alternate panel is ornamented with emblematic devices. The roof in the transept displays an immense cross of inlaid wood. On the ceilings of the chancel or sanctuary are painted angelic figures, representing the virtues, all standing out from backgrounds of gold. The frescoes on the walls are very handsome. The rose-window over the principal entrance is a fine specimen of art.

The stained glass windows of the transept, each 40 by 20 feet, represent the exaltation of the Holy Cross by the emperor Heraclius and the miracle by which the true cross was found. The windows of the chancel, back of the main altar, represent the Crucifixion, the Ascension and the Nativity of our Lord. These are memorial windows, and were gifts to the Cathedral.

There are besides 24 smaller windows of stained glass, representing

Biblical subjects. They are found in the clerestory, in the transept and in the sanctuary. The sanctuary, like in many great Cathedrals, terminates in an apex of an octagonal shape.

The interior of this Cathedral is certainly beautiful. The iron clustered columns, painted in imitation of bronze, the various carvings and embellishments in the same style ; the full view of the altar to be had from every part of the building, the different ornamented chapels, all produce a striking effect on the beholder.

The main altar, approached by five steps, is in white marble in the gothic style, in harmony with the rest of the building. It rests on a solid foundation extending 40 feet below the surface. It is inferior to the altar of the Cathedral, New York ; and stands a little too near the end wall. Some of the sculptures are fine, but so many straight lines make it look too stiff for fine architectural effect. The marble came from the famous quarries of Italy, and it is decorated in many panels and by various devices in Mexican onyx and California marble. The door of the tabernacle is of gilt bronze. The altar table is sustained by four pillars. There are many bas-reliefs, sculptures and ornaments on this altar, which produce a fine effect. On the Gospel side of the chancel is the altar of St. Joseph, with a large reredos back, done in white marble, coming like an arch to a point above. It is all inlaid with Mexican onyx and dove-colored marble. It harmonizes with the gothic architecture of the Church. On the other side is an altar in precisely the same style dedicated to St. Patrick. The Virgin's chapel is the most beautifully fitted up. The altar is in white marble, a little gem, and is inlaid with Mexican onyx. The door of the tabernacle is in bronze. Above is a fine statue of the Virgin, holding in her hands the child Jesus. Overhead is a finely carved canopy. Many beautiful ornaments are found on this altar, and we can say that, like the altars and chapels in the old Cathedrals of Europe, it is the most beautifully fitted up of any chapel in the Church.

The windows of this Cathedral are fine, yet they did not strike the writer as being equal to those of the Cathedral, New York. Back of the altar the centre windows of the apex represent the Crucifixion, the Nativity and the Transfiguration of our Lord. There are seven windows piercing each wall of the body of the Church, each having the figure of a saint or a scene from the life of our Lord. We would draw attention to the beauty of the faces in these windows.

All the inside work, begun in 1872, is rather peculiar in conception and in execution. The pillars of iron, and all works and ornaments connected with them, are of bronze, or in bronze imitation.

The pillars are each composed of four hollow iron shafts, all united with wide ornamental bands, at regular spaces from base to capital. The four pillars at the crossing of the nave with the transept are formed of six shafts, with large bases and capitals. Over the capitals of each of these pillars is seen the bronze image of an angel, as it were for a moment arrested in its flight, and looking down on the congregation. All the work to the beginning of the roofs is in bronze, or an imitation of it. There are eighteen small and four large pillars sustaining the roof. The ceilings, of Georgia pine, are finely paneled and ornamented. The wood is varnished so as to bring out the natural grain. All this woodwork was done by Smith & Crain, of New York; they also made the pews, which are in black walnut. You will also be struck with the beauty of the pulpit made by them; it is of black walnut, mahogany and ebony, and is finely wrought, taking one hundred days to carve it. There are 404 pews; and near the vestibule is a water hose 1,300 feet long, to be used in case of fire, the water obtaining its pressure from a pipe in the tower 170 feet high; 1,700 gas jets light the building.

It was Sunday, the 4th of May, 1884, when the writer, having so often attended the services in so many places as a clergyman in the sanctuary, determined to see how these ceremonies appear from the body of the Church. Entering the building, one of the ushers was leading him to a seat in the side aisle, when he asked to be placed in the middle aisle near the pulpit. At precisely 10:15 a long procession of altar boys, headed by one carrying a cross, filed out of the vestry and proceeded slowly to the centre of the sanctuary, when, making a genuflection two by two, they took their places on the Epistle side; last came the master of ceremonies, and then the subdeacon, deacon and priest, robed in sacred vestments. While this was taking place a voluntary from the grand organ, in sweetly sounding harmony, was heard through the sacred building, as with master touch the magnificent instrument seemed to fill every nook and corner with Heavenly harmony. The writer had heard this organ before at the Centennial Exposition of 1876 in Philadelphia, where it took the prize, but here it appeared to sound softer and sweeter to the ear.

The mass began as usual, but when the altar boys in the chancel burst forth with the Introit, and with those peculiar trained voices, it was something so unexpected that for a moment the writer was startled. It was without doubt one of the finest things of the kind he had ever heard. This choir was first organized by the lamented Rev. Sherwood Healy, and it is said that they will compare with



some of the famous choirs of Europe. This choir of sanctuary boys sang the parts of the mass given in the Gradual, while the large choir in the organ-gallery sang the Kyrie, the Gloria, the Credo, the Sanctus and the Agnus Dei. After the Gospel a clergyman ascended the pulpit, published the weekly notices, and then delivered a short sermon on the day, which was the Patronage of St. Joseph.

The historical materials in the foregoing sketch were mostly obtained from a paper by the Very Rev. father Byrne, of St. Joseph's Church, Boston, and from his own lips, at his residence adjoining the Church.





THE CATHEDRAL, PROVIDENCE.





# THE CATHEDRAL,

## PROVIDENCE.

IFTY years ago a visitor to Providence would have been struck with the total absence of any building where the members of the Church could worship, and sometimes for months they could not be visited by the priest. But their small number made them

cling better to one another and to their faith, and the few visitations of their pastors were like landmarks in their lives. From 1813 down to 1828 the Holy Sacrifice offered in private houses, or at length in public halls. Father Fitton, in his sketches of the Church in New England, gives the condition of things in the following words: "A small wooden building on the north side of Sheldon Street \* \* \* \* which had been formerly used for school purposes, subsequent to its removal to another lot, was blown down in the great gale of 1815. Here Mass was often said afterwards." Mechanics' Hall was the place where bishop Fenwick celebrated Mass on the 14th of April, 1828, when he visited Providence. Father Woodley had as his parish the whole of the States of Rhode Island and Connecticut till November 30, 1830, when he was succeeded by Rev. John Correy. The latter remained till 1833, when he was succeeded by fathers Connelly, Lee and McNamee.

During father Lee's ministrations in 1834, the foundation of the old Cathedral was laid. Mr. M. McKenna was the first to break the ground for the foundation. While the Church was building the people were given the use of the Town Hall, where they assembled each Sunday and holiday for divine services. In 1836, when the congregation numbered about 1,000, bishop Fenwick said Mass there.

The first lot was 50 feet on High Street, and extended back to Pond Street 210 feet. It was bought on January 17, 1832. After the foundations were laid many financial difficulties presented themselves, but all were determined to prosecute the work, so that on the second Sunday of Advent, 1837, the Church was opened, and at length,

on the 4th of November, 1838, it was solemnly dedicated, under the invocation of Sts. Peter and Paul. It was not entirely finished, and the debt was about \$5,000. According to the papers of that date: "The Church covered an area of 94 by 44 feet; it was 34 feet high, having a fine basement, in which were two good schools. The walls were built of slate, covered with cement, and it was in the castellated gothic style of structure, with a tower of fine proportions and finish. The first organ was purchased in 1841. The whole building, including land and organ, cost about \$12,000. In 1839 the Catholic population amounted to about 1,096, but for the following ten years there were 2,259 baptisms and 594 marriages.

In October, 1843, Rev. James Fitton succeeded father Correy, and when he came he found that the windows were only in one side of the Church, but this was soon repaired. When bishop Tyler arrived, in the early part of 1844, he could find no more suitable place for his Cathedral, and soon began to enlarge the Church. He commenced by purchasing for \$1,300 a lot on which the Fenner Street wing now stands, and soon after he also bought the plot on which stands the wing corresponding to that on the other side.

Bishop Tyler, first bishop of Hartford, was born in the town of Derby, Vt., where his father was a thrifty farmer, and his mother the daughter of Rev. D. Barber, an Episcopalian minister. While quite young his parents removed to Claremont, N. H., where they both became converts to the Church through the good example of his grandfather and uncle; the latter was also a minister. The future bishop of Hartford was fifteen when he joined the Church to which he desired to devote his life. In 1826 he was invited to Boston by Rt. Rev. bishop Fenwick, and there continued his studies. On the week of Pentecost, 1828, he was raised to the priesthood and became assistant at the Cathedral, where he labored many years, displaying great zeal and piety. He was afterwards appointed by bishop Fenwick, vicar-general of the diocese of Boston.

He left to attend the Council of Baltimore, held in the Cathedral in May, 1843. At this time the formation of a new diocese, embracing the States of Connecticut and Rhode Island, was spoken of, and father Tyler was recommended as its first bishop. The Bulls of his appointment reached him in February, 1844. On the 17th of the following March he was consecrated in the Cathedral, Baltimore, by Rt. Rev. bishop Fenwick, of Boston, assisted by bishops Whalen, of Richmond, and Byrne, of Little Rock. He reached his episcopal see, of Hartford, in April, 1843.

As Providence had many more Catholics than Hartford, he left

the latter city and came and took up his residence in Providence. At that time there were but six priests in the whole diocese. He set to work immediately to build up religion here. He enlarged the Church of Sts. Peter and Paul and made it his Cathedral. On Sunday, April 11, 1847, Rt. Rev. bishop Fitzpatrick celebrated pontifical high Mass, and Dr. Ryder, president of Worcester College, delivered the sermon. Bishop Tyler increased the number of priests, built up many religious establishments, attended the sixth and seventh Councils of Baltimore, at the latter of which he tendered his resignation in May, 1849, on account of his declining health. In place of accepting his resignation they appointed him a coadjutor in the person of Rev. Bernard O'Reilly, who afterward succeeded him as bishop of Hartford.

Bishop Tyler sank rapidly after this, and on the following Pentecost he endeavored to celebrate Mass, but was unable. He passed away on the 18th of June, in the 43d year of his age. He was buried from the Cathedral with the most impressive ceremonies. Rt. Rev. J. B. Fitzpatrick, bishop of Boston, celebrated the Mass, assisted by Rev. J. McElroy, S. J., and Rev. J. J. Williams, the present archbishop of Baltimore. Father Wiley, then of Providence, delivered the panegyric over the dead bishop to the great crowd who came to pay their last respects. Many clergymen were present at the funeral. The dead bishop was buried in the basement of the Church.

The old Church of green stone and mortar, built nearly half a century ago, when the worshipers were few and poor, now became too small for the congregation. The city had grown in wealth and population, and all looked forward to the time when the grand ritual and magnificent ceremonies of the Church could be carried out in a larger and more stately edifice.

Some years passed, and father Fitton found it necessary to erect that part which now stands on Pond Street, and the contract for it was awarded to Thomas Sekel, and this removed the inconvenience felt for the want of a sacristy. While father Carmody was rector of the Cathedral, during certain repairs being carried on, the building took fire and threatened the destruction of the edifice, but prompt efforts put it out.

When bishop Tyler died he was buried in the basement of the Church which was the scene of his labors for the last five years of his life. After the death of bishop Tyler the see of Hartford was left vacant for over a year, but was at length filled by the election of Bernard O'Reilly, who was consecrated November 10, 1850. Soon after this he made a trip to Europe. In 1856 he again sailed for



Europe on the steamer Pacific, which was never heard from again. Francis Patrick McFarland was the third bishop of Hartford. He was born in Frankland, Pa., in 1818, graduated at Mount St. Marys, Emmettsburg, Md.; ordained May 18, 1846, and for many years was pastor of St. John's Church, Utica. March 14, 1858, he was consecrated bishop of Hartford. He was a man of rare talents, untiring zeal, and gentleness of disposition, and was dearly beloved by his priests and people.

In the beginning of 1872 the division of the diocese of Hartford took place, and bishop McFarland left for Hartford, where he lived till his death. During his residence in Providence many Churches were built, among others St. Mary's, St. Michael's, St. John's, and the Assumption, the corner-stones of all of which he laid with appropriate ceremonies.

Rt. Rev. Hendricken, the present bishop of Providence, was born on the 5th of May, 1827, in Chapel Street, Kilkenny, Ireland. He learned the rudiments of his studies in his own city, and spent three years in St. Kyran's College, from which he went to Maynooth. While in the latter celebrated seminary he met bishop O'Reilly, of this diocese, by whom he was induced to come to this country. He was ordained in All Hallows College on the 29th of April, 1853. On his arrival he was appointed pastor of the Cathedral parish, Providence. After filling many important posts, he at length became the pastor of Waterbury, Conn., where, after laboring 17 years, he was nominated bishop of Providence, and consecrated April 29, 1872. Cardinal McCloskey was the consecrating prelate, assisted by archbishop Williams, of Boston, and bishop Bacon, of Portland. Seven bishops and a vast assembly of clergymen and people from all parts of the country were present. He labored hard and unceasingly for the good of religion, and introduced many religious teaching orders and Sisterhoods into the diocese.

One of the first important works carried on in the Cathedral parish was the building of a large and massive house for the episcopal residence. It is of Davees pressed brick, and very solidly constructed.

Sunday, May 6th, the last services were held in the old Church, and immediately afterwards the work of demolition began to make way for the new Cathedral. At the conclusion of the Mass the bishop pronounced over the congregation the pontifical blessing.

The project of a new Cathedral was nearly contemporary with the formation of the diocese of Providence. The contract for the building of the basement was made on April 10, 1878. and the work was to be completed December 10, following. On August 14 the

work on the structure of the basement for the new Cathedral was begun. The site is on the spot where the old Church, the first Catholic Church of Providence, stood, and is one of the most prominent in the city. The building extends 120 feet on High Street, and 198 on Fenner and 136 on Pond Streets. The front on High Street is flanked by two magnificent towers and two turrets, one on each corner. The building is of brown-stone of a rich appearance, which, with its nature more unyielding than granite, still permits it to be carved into a variety of forms pleasing to the eye, and adds greatly to the beauty of the structure. The drainage is very complete, two large French drains extending under the basement—one under the nave, the other under the transept.

The contract for the building of the basement of the new Cathedral was made April 10, 1878, and on the 5th of the following month the work was commenced by demolishing the old building. On the 14th of August the work on the basement of the new edifice was commenced, and was pushed forward as rapidly as possible. The foundations are of the most solid and substantial material, being composed of cement, broken stone and sand mixed. Large blocks of granite from 5 to 7 feet in height are laid over this.

The walls of the towers are over 4 feet thick, the tower buttresses 6 feet 4 inches by 5 feet 9 inches, the turret buttresses 4 feet 7 inches square, and the front walls 4 feet 8 inches, and the piers 8 by 4 feet. The transept piers are 7 feet 2 inches by 4 feet, the angle buttresses of the transept 6 feet 2 inches by 6 feet 10 inches. The rear walls of the Church are 3 feet 3 inches thick; the chancel piers 7 feet 2 inches by 4 feet; the angle buttresses of the chancel 6 feet 2 inches by 2 feet 4 inches. The vestry walls are  $2\frac{1}{3}$  feet thick. The material of the old Church was used for the backing of the walls till it was exhausted, and then granite was used. From these figures it will appear how solid and lasting is the building.

Fifty-six iron pillars support the main floor, these in turn resting on four large transept piers, there being besides 44 smaller piers. The basement is 21 feet high from the foundation to the flooring of the Church, and the foundations are 10 feet below the level of High Street. The basement, entirely finished, is 15 feet in height from floor to ceiling, and lighted up in a fine manner by 35 windows. There are besides two large areas to give additional light—one on Fenner Street between the turret and transept, 93 feet long and 21 wide. The windows on this area are eight in number, 11 feet 3 inches high and 6 feet 3 inches wide. The other large area is on the east side, with steps leading down from High Street; it is 92 feet

long, and 8 windows open upon it of the same size as those on the Fenner Street side. There is another area in the rear 15 feet long and 4 feet 4 inches wide. These areas assist greatly in lighting the fine basement, and they are paved with concrete and have brown-stone walls. There are 6 entrances to the basement—one through each turret, one in each end of the transept, and one through each vestry.

The chancel is on Pond Street.

Maginn Bros., of Hartford, Conn., were the contractors for the basement, and P. Read, of New York, did the carpenter work. The architect was Mr. Keely, who built so many of our Cathedrals and Churches in this country. The exterior length of the building is 198 feet; extreme breadth of transepts, 136 feet; extreme breadth from outside of buttresses, 120 feet.

The corner-stone of the Cathedral, Providence, was laid Thursday; November 28, 1878; and is at the corner of High and Fenner Streets. Attended by delegations from all over the State, there were 25,000 persons in attendance. A committee of the Brownson Lyceum made the arrangements. The entire basement of the Church was covered with heavy flooring, with a broad stairway in the rear. Thomas Cosgrove was the chief-marshal of the day. The societies met at 10 o'clock, and at 10:30 they began the march through the principal streets of the city. The ceremonies began at 11.

The corner-stone was laid at a point corner High and Fenner Streets. It is a block of Irish marble, specially procured by bishop Hendricken for the occasion. Michael Feeley, of Providence, presented a copper box to be placed in the corner-stone, with a silver hammer and trowel, to be used in laying the stone.

A Latin document, stating that the Cathedral was built for the service of God the Saviour, and in honor of Him and of His mother, giving the names of the reigning Pope, the bishop of the diocese, the President of the United States, the Governor of Rhode Island, the Mayor of Providence, and the civil officers of the city, was placed in the box. The inscription, written on parchment, also stated that the Cathedral was erected to the honor of the Apostles Sts. Peter and Paul.

There were present bishop Hendricken, archbishop Williams, bishops Loughlin, of Brooklyn; De Gosbriand of Burlington, and Corrigan of Newark; also the vicars-general of Providence and of Hartford, with numerous clergymen, both secular and regular, from various parts of the country, with the two representatives in Congress, besides many distinguished men of the State and of the nation.



After the procession of bishops and clergy had ascended the platform, they proceeded to the wooden cross erected the day before, where the grand high altar was to stand, and the bishop blessed the cross as he stood vested in his pontifical robes. Then he blessed the holy water with the usual prayers. With supplication unto God as given in the pontifical, he beseeched the Lord to make this place holy unto His service, and never to allow an evil spirit to enter its holy precincts. The clergy and choir now intoned the LXXXIII. Psalm, beginning with: "How lovely are thy tabernacles, O Lord of hosts." At the end, taking off his mitre, the bishop prays to God, "whom the Heavens and the earth cannot hold," to incline His ear and be heard in this place; that as David committed to his son Solomon the building of his temple, thus may this temple be erected. In these prayers the corner-stone means "the stone rejected by the builders which became the head of the corner;" that is, Christ the corner-stone of his Church, rejected by the Jews, became the corner-stone of the Christian religion, and this Church they are about to build is but a figure of the whole Church scattered throughout the world; and this stone typifies Christ the splendor and the image of the eternal truths, the angular stone cut from the mountain without hands which filled the whole earth. This was meant by St. Paul when he says, "But the stone was Christ." Thus the corner-stone they are about to lay tells of Christ, the corner-stone of the universal Church laid in the sepulcher. Again this corner-stone tells of Peter, who became the stone on which Christ built his Church.

After the most beautiful prayers the Litany is sung, and when the CXXXI. Psalm is chanted, the bishop lays the stone, saying, "In the faith of Jesus Christ we place this corner-stone: In the name of the Father and of the Son and of the Holy Ghost,<sup>1</sup> that here may flourish faith, fear of God and brotherly love; that this place may be dedicated to prayer, and to the praise of the same Jesus Christ our Lord, who, with the Father and the Holy Spirit, liveth and reigneth God forever and ever. Amen." More beautiful prayers follow, which space will not allow to give.

After the ceremony the bishop was addressed by the Rev. H. F. Kennerway, who spoke of his zeal for the glory of God, in building a temple worthy of the diocese. The bishop then went to the contribution box and gave his offering to the building-fund, and was followed by all the clergy and people, each dropping their gift. Father Fidelis, formerly the Rev. James Kent Stone, Episcopal min-

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<sup>1</sup> Making a cross over the stone as the name of each of the Persons of the Trinity is invoked.

ister and president of Hobart College, Geneva, N. Y., preached an eloquent sermon appropriate to the occasion.

The basement, done by Maginnis Bros., of Hartford, Conn., and E. P. Reed, of New York, at a cost of \$28,745, was now completed, and the work on the remainder of the building was continued. The whole work was done under the immediate supervision of Mr. Keely and his son. From the latter, and from bishop Hendrican, the writer derived much of his information. At the time we visited the Cathedral, the exterior was completed and the windows were in, but the whole interior was filled with scaffolding, while the work of completing and decorating the interior was still going on.

The stained glass windows are fine. Four wheel-windows, one over the organ, one each in the transepts, and one over the altar, are certainly beautiful. All the windows in the building, with the exception of the basement, are of stained glass, set in lead sash, braced with iron frames, iron bars, and copper ties. The side-windows on the east side of the Cathedral are filled with pictures from the Old Testament, and the side-windows of the west give scenes taken from the New Testament. The circular window over the organ shows fine pictures of angels, King David, and St. Cecilia, playing on musical instruments, praising the Lord. The great circular wheel-windows of the transepts are filled with pictures relative to the lives of the Virgin and St. Joseph, with angels holding scrolls, on which you read axioms relating to the seven gifts of the Holy Spirit:—wisdom, understanding, counsel, fortitude, knowledge, piety, and the fear of the Lord, with the virtues of charity, joy, peace, patience, and chastity. The great circular window over the high altar is devoted to the Passion of our Lord, his death, his burial, his resurrection, and his ascension. These windows were imported by Fr. Pustet & Co., New York, and were made in Germany, at a cost of about \$25,000. They are highly praised, but the writer did not find them equal to those of the Cathedral, New York.

The ceiling of the entire Church is in Western pine, spruce, and oak, smoothed and varnished to bring out the grain. You cannot see a nail or rivet in any part of this woodwork. We might say that this style of finishing the interior of Churches in woodwork is peculiar to New England Churches, being, we suppose, copied from the Boston Cathedral. The whole work is finished off in wainscotings, moldings, pillars, tracery, and different ornamental work. The effect of those high arches, thus finished to resemble fine mahogany and rosewood, is fine, but it is inferior to the beautiful sculptured stone work of the European Cathedrals. But we must remember

that we are yet a nation young in the art of building grand Churches, and centuries will pass before we can erect anything to compare with those magnificent religious structures found in England and on the Continent.

There are twenty-six whole and eight half pillars sustaining the upper structure of this Cathedral. The pillars are of iron, like those of Boston and Hartford, but the pillars are incased in marble, the whole interior filled in with brickbats and plaster of Paris. The marble casings are fastened to the pillars with iron and copper work. These pillars are crowned with capitals, which are original. They are beautified with figures of all the plants and animals of the creation, with many of the leaves and blossoms of the foliage peculiar to America. The four pillars at the crossing of the nave and transept are extra large and finely decorated. All around the walls, from near the floor to the springing of the doors and windows, are faced with marbles of different colors, relieved by panels and carvings. The whole work is polished in the finest manner. The high altar will be of the finest and most costly kind. One of the side-altars will be composed entirely of Mexican onyx. In fact, if the specifications are carried out, this will be the most gorgeously decorated Cathedral, in the interior, on this continent. Bishop Hendrican told the writer that he placed no limit to the architect, but told him to go on and build the finest Church he was capable of conceiving and building, and that he would furnish the money. For that reason Mr. Keely intends to make this his masterpiece among the numerous Churches he has erected in this country. The good bishop also said that the people were extremely liberal, and poured in great sums of money for the building of this Church. About two years will be required to finish the building, which will stand unique in this country.







## THE CATHEDRAL, HARTFORD.

IN the right bank of the Connecticut River, Hartford, the capital of the State, has a Cathedral which will rank with the finest Church buildings of this country. At the time when we will open our history, towards the end of the last century, there was not a single member of the Church residing in either Hartford or New Haven, the principal cities of the State. Ministers of other denominations were then often paid by the orders of the Legislature. In May, 1781, when Washington, Knox and Du Portail were at Wethersfield, Conn., the prejudices of the people inflamed against the Church by the government of Henry VIII. of England, and repeated from father to son, had taken such a deep root in the minds of the Puritans, that they sincerely believed nothing on earth could equal in corruption and in idolatry the church of God. Father Carroll, the future archbishop of Baltimore; Charles Carroll, of Carrollton, one of the signers of the Declaration of Independence; Geo. Meade, the father of General Meade, of the U. S. Army, with Thomas Fitzsimmons and Dominick Lynch, presented a splendid address to Washington on behalf of the Catholic citizens of the Republic, and guided by the teachings of the Church forbidding any one can be forced against his own free will, they requested that there be an amendment made to the Constitution, that Congress shall make no law prohibiting the free exercise of religion. This amendment, never ratified by the State of Connecticut, was favorably reported through, and adopted into the Constitution of the United States by the influence of Washington. Thus we are indebted for our religious freedom to these Catholic citizens of Maryland. The writer himself read a copy of this memorial to Washington in the house of General McManus, Hartford, to whom he is indebted for many details of this history.

No record or history speaks of any clergyman having visited

Hartford again for years. In 1813, father Matignon was obliged to stop over Sunday in Hartford by the severe Puritan laws against traveling on Sunday. Rev. Dr. Long, the pastor of what is now the Centre Church, Hartford, invited him to occupy his pulpit, which he did that Sunday, but it created such a storm among the men, who were indignant to see a priest in their pulpit, that had it not been for the ladies, whose curiosity was gratified by seeing a real live priest, the minister would have been removed.

In the summer of 1823, bishop Cheverus, of Boston, came to Hartford, and through the kindness of Colonel Ward and Sam. Tudor, he obtained the use of the Hall of Representatives in which to celebrate mass and preach. There were but few members of the Church then living in the city, and with the few families in Vernon and the few attracted by curiosity, they all made up a small congregation. One man in the congregation, who came to gratify his curiosity and who was mocking the bishop during divine service, was suddenly stricken with a fit and had to be carried from the Hall. In 1828, father Woodley, bishop Fenwick's nephew, came to visit Hartford, and celebrated mass in the house of John Mulligan. Some time before this, Very Rev. Dr. Power, of New York, had held services twice in Hartford and Wapping. After this a few families attracted by the works on the Farmington and Windsor Locks canals, settled in and around the city. Father Cavanaugh was the first clergyman stationed in Hartford, and he was succeeded by Revs. McCool and McDermott, who in their turn was followed by Rev. John Brady in 1836. Before the coming of the latter, many of the most prominent families of this city were converted, and a son of one of these, in 1828, sold to bishop Fenwick a lot for church purposes. Materials were collected for erecting the building, but the idea was abandoned, and the bishop coming on a visit in July, 1829, the land was conveyed back to Mr. Taylor. The Episcopalians, since 1786, had occupied a small wooden building on the north corner of Main and Church Streets, called Trinity Church, and when they began a new Church opposite, they sold their old Church to Mr. Taylor in 1829, and it was dedicated on June 17, 1830, by bishop Fenwick. The dedication ceremonies, with the bishop's sermon on the occasion, were published in the *Catholic Press*, a paper founded by Alfred Tally, a convert, who moved the paper to Philadelphia, and changed its name to the *Catholic Herald*. A brick basement was built under the Church, divided by a hallway into equal sections. The rear was fitted up as a residence for the priest and his household, and the front was used for school and reading rooms. When bishop Fenwick visited Hartford in 1829 to



see the building, which retained its old name of Trinity Church, bishop Brownell, of the Episcopal Church, met him, and in the conversation remarked: "Well, bishop Fenwick, as we have a fine new Church, we will let you have the old one." Bishop Fenwick replied: "Yes, and you have a fine new religion, and we keep the old one."

Father Brady, in 1840, bought a lot adjoining the Church on the east, whereon he built a residence. All New England was then within the jurisdiction of the bishop of Boston, and through that great extent of territory the only way of communication was by stages or sleighs, hindered and delayed by rain and snow.

The difficulties of visiting and looking after such a large tract of country was felt by the bishop of Boston, and a division was found necessary. Very Rev. Wm. Tyler, of the diocese of Boston, was appointed September 30, 1843, and on March 17, 1844, he was consecrated in the Cathedral, Baltimore, as the first bishop of Hartford, with jurisdiction extending over Connecticut and Rhode Island. There were then three priests and four Churches in Connecticut, and about the same number in Rhode Island, with less than 5,000 members of the Church in the former State. As Providence was a larger city, with a larger Catholic population, he lived mostly there. The celebrated Apostle of Temperance, father Mathew, visited Hartford in 1849, and administered the pledge to a great many, irrespective of their religious belief. In 1841 the first singing class and choir was organized by Edward Gillen. In 1842 the pastor founded the Hartford Temperance Society, with nearly every man of the parish a member, and the society became a prominent feature of the 4th of July procession. At the same time he founded a literary society, which met twice a week in the basement, and afterwards he organized a school. In 1844, when the anti-Catholic mob killed several unoffending members of the Church, burned a young ladies' seminary and two Catholic Churches in Philadelphia, the pastor, Dr. Moriarty, came to Hartford looking for aid to enable him to rebuild. He was well received, and delivered a course of lectures in the Church, and received considerable material aid to re-erect the ruined buildings.

In 1849 the congregation had grown so large that the want of a new and larger Church was felt, and the pastor bought from J. M. Niles, for \$3,660, a plot 305 feet on Church and 150 feet on Ann Streets, and immediately began a new Church, which was completed and dedicated December 14, 1851. Father Brady died in 1854, and was succeeded by father Hughes, the present pastor of St. Patrick's.

In 1872 the new diocese of Providence was erected, leaving to Hartford only the State of Connecticut. Bishop McFarland imme-

diately moved his residence to Hartford, buying a lot on the corner of Woodland and Collins Streets. The bishop at a glance saw that, like all cities in this country, Hartford was to increase in a westward direction, and after carefully examining many eligible sites, he finally purchased the old Morgan homestead, consisting of nearly four acres on Farmington Avenue, paying for it \$70,000. He announced to the clergy and to the people his intention of building on this ground a Cathedral, an episcopal residence, and a convent. At a meeting called at his house, \$10,601 was raised, and a collection taken up throughout the diocese which amounted to \$40,010.

Work was begun, and in May, 1873, the foundation of the convent school, shown in the engraving, was laid by bishop McFarland, in the presence of thousands of people. The bishop preached in the open air to the crowds around, and the effort greatly taxed his strength. That occasion is supposed to have laid the foundation of his troubles, which in the following year carried him off. The work on the buildings was now pushed with great vigor, and on Thanksgiving Day, 1873, the pro-Cathedral was dedicated under the name of St. Joseph's Cathedral. The good bishop daily superintended the work. In May, 1874, the convent was completed and opened, becoming the mother house of the teaching sisterhood of St. Joseph throughout the diocese.

The bishop's health was undermined, and after attending to his duties as long as he could, by August he was confined to the house, in the following month to his room, and on the evening of October 12, 1874, this good and saintly prelate passed to his reward. His body lay in state in the pro-Cathedral till October 12, when, after the usual funeral services, it was laid in the vault expressly prepared for it, before the west wing of St. Joseph's convent. Father Hughes, the vicar-general, then became the administrator of the widowed diocese of Hartford. In February, 1875, the announcement was made that Very Rev. Thomas Galberry, O. S. A., president of Villa Nova College, had been nominated to the vacant see, but he declined through humility and other reasons to accept the onerous duties of the episcopacy, till in obedience of a command from the head of the Church, he was consecrated March 19, 1876, in St. Peter's Church, Hartford.

He went to work immediately to build a Cathedral worthy of Hartford, and on April 29, 1877, he laid the corner-stone of the present building. On February 10, 1878, the structure had advanced so that he dedicated the basement and opened it for divine worship. During the summer he bought a lot corner of Broad Street

and Capitol Avenue, and began the building of a school for the children of the Cathedral parish. On the 9th of October he started for New York on matters pertaining to the Church, but had an attack of hemorrhage of the lungs, and was taken to the Grand Union Hotel, where he died October 10, 1878. On the following day the remains were brought back, and on the 15th he was buried in the crypt of the Cathedral. The writer went behind the temporary altar in the basement and contemplated for a moment the faded flowers before the tomb of this good and holy bishop. Father Walsh became again the administrator till the appointment of the present bishop, McMahon, who was consecrated August 10, 1879.

The people of Hartford resolved to commemorate the centennial celebration of the first mass offered in Hartford by father Robies, the chaplain of the French army, by the aid of which the independence of the United States was gained. Bishop McMahon entered into the project, and celebrated the grand pontifical high mass, June 26, 1881, one hundred years after the event. There were present in the sanctuary of St. Peter's Church, when the function was carried out, bishops Conroy and Machebeuf, with many noted clergymen from various parts of the country. The mayor of Hartford, with the members of the city government, were present by a special invitation of the pastor, and the Church was crowded to its utmost capacity. Rev. Thomas O'Gorman, of the Paulist Fathers, New York, preached the sermon, which was replete with historic notes and appropriate to the occasion.

At the time the writer visited Hartford the basement of the Cathedral was used for the services of the Church, the whole building was inclosed, the towers were partly completed, and the work was going on as fast as circumstances permitted. This Cathedral resembles much the one in Providence; but will not, it appears, be so finely decorated in the interior as the latter, if the ideas of bishop Hendrickson are carried out, but the location of the Cathedral is finer than that of Providence.

St. Joseph's Cathedral, which is now in process of erection, will be a most elegant church when completed. It will be one that will reflect credit upon the illustrious bishop who designed it, as well as upon the faithful of the diocese of Hartford, who, by their generous contributions, enabled him to carry his views into effect. The Cathedral has its site on Farmington Avenue, one of the most beautiful streets in the city, and is surrounded on all sides by the residences of wealthy and refined citizens. Adjoining it, as shown in the engraving, on either side are the Episcopal residence and Mount St. Joseph's



Convent, both of which were erected by the late bishop McFarland. When completed its massive proportions will be an object of interest for miles around, as it will command a complete view of the surrounding country.

The edifice is constructed of brown free-stone, and is most elaborately carved and ornamented. The style of architecture is Gothic, and the building is cruciform. The height of the two spires, when finished, will be 250 feet; the width of the transepts, 166 feet; the width of the nave, 96 feet. The height of the basement is some 22 or 23 feet above the foundations—16 feet in the clear. Both the basement and Cathedral proper have naves and transept, and a seating capacity for about 3,000 persons. There will be four rows of slips or pews in the nave, and two rows in addition (six) in the transept. The principal entrances to the basement are on the east and west sides, near the front of the building; but there are entrances on either side in the transept. Next to each of the two entrances, at the front of the structure, will be a large office, while the space between the offices will be occupied as a store-room. At both the east and west ends of the transept there will be a chapel, each containing an altar, with confessionals on the north and south sides of each chapel. The sanctuary, which will be near the north extremity of the basement, will contain three altars—the high altar in the centre, that of St. Joseph on one side, and that of the Blessed Virgin on the other. The sanctuary will be 88 feet in width and  $39\frac{1}{2}$  feet in depth. On the west side of the sanctuary there will also be a marriage altar, and on the east side a baptistry. In the rear of the high altar of the basement and immediately beneath the high altar of the Cathedral proper is a crypt, which will contain sixteen vaults, in four rows, one above the other, for the burial of bishops. On either side of the crypt will be the steam heating apparatus. In the rear of all will be a vestry, 24 by 48 feet in size. The size of the Cathedral, it will be remembered, is 264 feet in length, by 178 feet in width in the transept and 93 in the nave. The two towers at the front will give an additional width of 30 feet to the front, or 123 feet in all. To support the floor of the Cathedral the basement contains eighteen heavy granite pillars, besides thirty-four others of iron. These are placed equi-distant from each other, there being 16 feet 3 inches of space between each of the pillars north and south, and 17 feet 8 inches east and west. The windows of the basement are fifty-four in number, forty-one in that portion containing the aisles, eight in the vestry, and five others.

The Cathedral proper will be beautifully decorated, and will be

second in beauty only to the famous Cathedral in Boston. As the plans for the ornamental work of the interior have not yet been completed, we cannot furnish our readers with a correct description of what it is designed to be. Suffice it to say that it will be surpassed by few in the country.

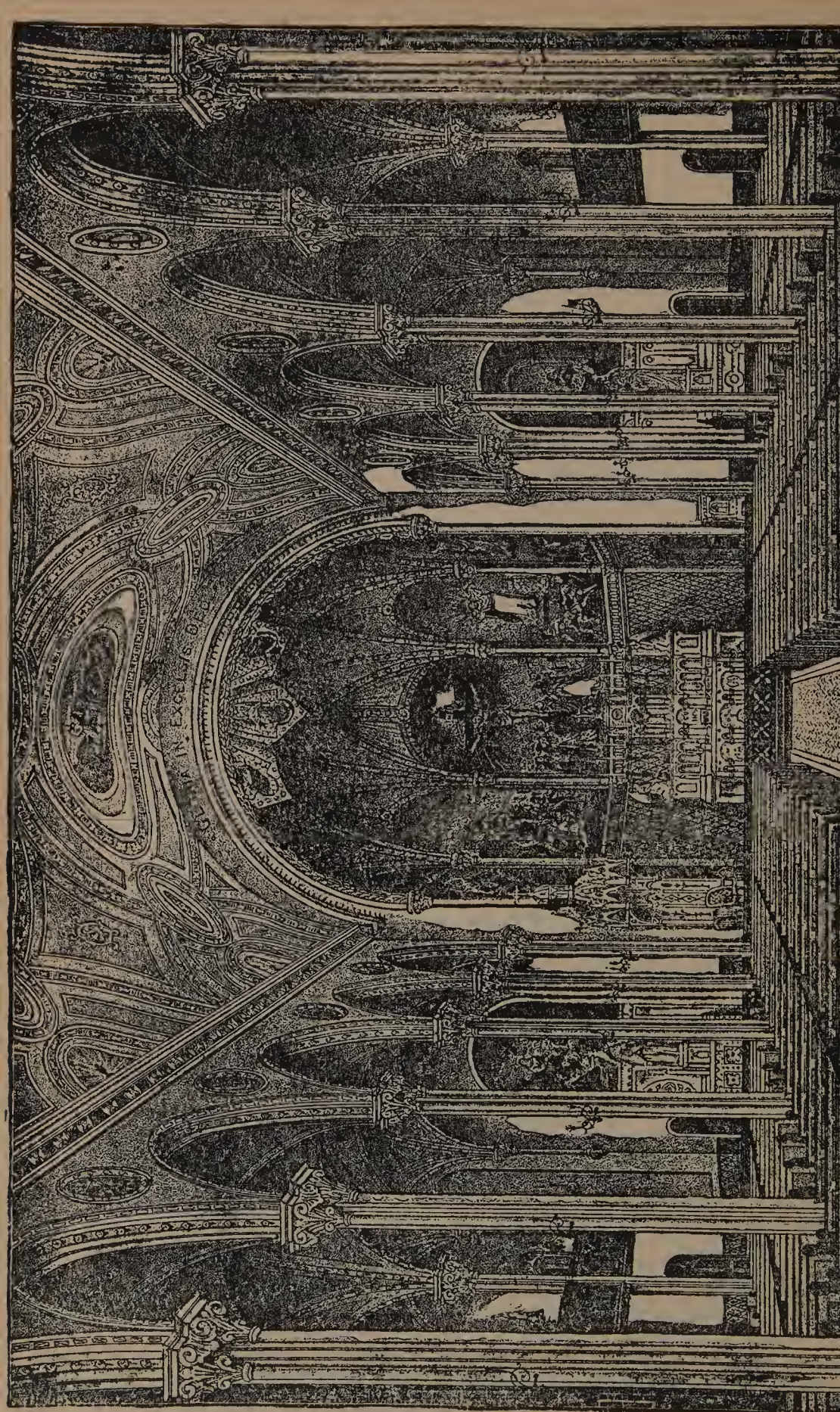




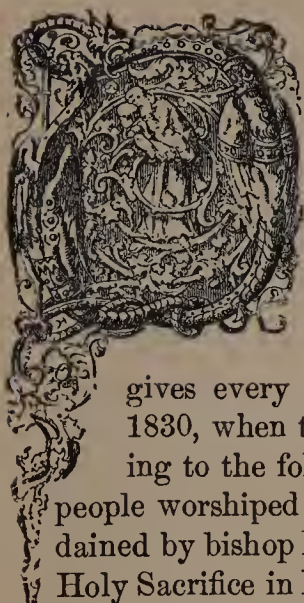


THE CATHEDRAL, SPRINGFIELD.









## THE CATHEDRAL, SPRINGFIELD.

URING the last fifty years, with its fine streets, its beautiful houses, its cultured people, its enterprising citizens, Springfield gives every evidence of the rapid spread of the faith since 1830, when there were but four families in the city belonging to the fold. At the time when our history opens, the people worshiped in an ordinary sized room. Father Fitton, ordained by bishop Fenwick in December, 1827, first offered up the Holy Sacrifice in Mr. Beatin's house in Ferry Street. He used to come every two or three months, as circumstances permitted, to look after his little flock in this part of the State. The building of the railroads attracted people to this section of the country, and soon it was necessary to provide a larger place for divine worship. They secured the Old Town Hall, and there they worshiped God till the year 1846.

In the month of October of that year the Baptists offered their meeting house, a frame building on Maple Street, for sale. A meeting of the principal members of the church resulted in a resolution to buy this meeting house, provided the bishop of Boston approved. They also asked him to visit Springfield. With characteristic energy bishop Fitzpatrick responded, and he not only consented to the purchase of the old church, but secured a site for it on Union Street, and appointed Rev. Geo. Riordan to take charge of its removal and superintend its reconstruction. Father Riordan worked well, ably aided by his little congregation, and in a few months their church was nearly ready for occupancy.

The remodeled church was of a plain exterior, 70 by 40 feet, the spire, with a gilt cross, rose to the height of 125 feet. The entrances, two in number, from the front were approached by a flight of brown-stone steps, extending the entire width of the building. The interior was entirely devoid of decorations, and was fitted up as economically as circumstances required. The sanctuary was, however, neatly arranged, the altar and tabernacle having been constructed after some



unique designs, drawn up by an officer at the armory, who some time before had been converted to the faith. The worshipers at that time numbered about 400 souls, while the church could accommodate about 600 persons.

At length, on February 14, 1847, the church was solemnly dedicated to the service of God under the patronage of St. Bernard. Bishop Fitzpatrick was the consecrating prelate, attended by many of the neighboring clergymen. The dedication sermon was preached by father Ryder, president of Holy Cross College, Worcester. A large audience had gathered to witness the ceremony, many of them being members of other religious denominations.

For some years afterwards many difficulties were encountered in securing lands for church purposes. St. Bernard's becoming too small for the rapidly increasing population, people of other denominations did not wish to see the church increase in their midst. At length land was secured in Spring Street, but a lawsuit against the project was carried through the different courts to the Supreme Court, where it was decided against the church on account of "illegality of title." Sites were purchased and abandoned at different times till 1860, when the present beautiful site was bought whereon stands the Cathedral of St. Michael's.

In July, 1860, father Galligher, encouraged and aided by his fast growing congregation, began the erection of St. Michael's Church. During the progress of the work, till its completion in 1861, the good clergyman gave his personal attention to the supervision of the work in all its details. On Christmas-day, 1861, the edifice was thrown open and mass said within its walls for the first time. For many succeeding years this good pastor bent all his energies towards the liquidation of the debt incurred. His health weakened, and he received as assistant father O'Sullivan in 1863, and in 1864 another assistant in the person of Rev. P. J. Powers, but on the 1st of June this year the congregation were called to mourn the death of their pastor. His tomb is before the church door. Father Healy at length became the pastor of the church, and here he displayed great tact and executive ability. He was succeeded by father McDermott in 1873.

Springfield was erected into a diocese by a bull of Pius IX. in June, 1870, the diocese comprising the western part of the State of Massachusetts. The first and present bishop is Rt. Rev. Patrick Thomas O'Reilly, who was consecrated in St. Michael's, Springfield, September 25, 1871. The bishop of Springfield was born in Cavan, Ireland, December 24, 1833, and came to this country when a youth. He soon entered St. Charles College, Md., from which he was grad-

uated in due time. He entered St. Mary's Seminary, Baltimore, and after the usual course, he was elevated to the Priesthood August 15, 1857. Immediately after his ordination he was appointed assistant pastor of St. John's Church, Worcester, Mass., then under the charge of father Boyce. Here he remained till October, 1862, when he was promoted to the pastorate of the new St. Joseph's, then newly formed in Boston. He organized the people into a parish and worked with great zeal till his elevation to the episcopacy.

The consecration of bishop O'Reilly in the Cathedral, which took place Sept. 25, 1870, was the finest religious ceremony ever witnessed in the western part of the state. Before sunrise on that bright June morning persons of all ages could be seen hurrying from different parts and in continual streams in the direction of St. Michael's Church, some led by curiosity, others with better motives, bound on seeing their future chief shepherd consecrated to the high and holy office to which he had been elected. At 10 o'clock 5,000 people had gathered in and about the church. At a little past 10 the procession, composed of over one hundred priests and bishops, wended their way slowly up the main aisle to the sanctuary, the rich vestments of the priests and the purple and gold of the bishops' robes, reflecting back the glittering light of the burning candles and tapers of the altars. Having taken their places, Haydn's grand High Mass No. 2 followed. The choir was sustained by members from Worcester and surrounding places. Archbishop McCloskey, of New York, was the celebrant of the Mass and the consecrating bishop, assisted by bishop Williams, of Boston, and Conroy, of Albany. The present bishop McNiery, of Albany, was the master of ceremonies. There were present at the ceremony, bishop Williams, Loughlin, Fitzgerald, Bacon, De Goesbriand, McFarland, McQuade and O'Hara, besides clergymen from various parts of the Eastern and Middle States. The ceremony of consecrating a bishop is long, and filled with the deepest mysticism. We regret that space will allow but a brief mention of those wonderful rites, which have come down to us from the apostolic ages.

The ceremonies began by archbishop McCloskey taking his place on the foldstool on the Epistle side, because he was not in his own diocese. Then he came before the altar and the bishop elect was presented to him by the assistant bishops, one of the latter saying, that the Holy Catholic Church requested him to elevate this priest to the office of the Episcopacy. The archbishop then demanded if they had the Apostolic mandate, which was then read. The elect then took a solemn oath of obedience to Peter the Apostle, to the Church, swearing to do nothing that would injure his neighbor, to

receive the Apostolic Legates, to defend the rights of the Apostolic See, its decrees and ordinances, to defend the Church from evil men, to come to the councils when called, to visit the tombs of the Apostles SS. Peter and Paul, to there give an account of the diocese, and to guard all things belonging to his Church. He took this oath on the Holy Gospels.

He was then examined relating to his belief in the fundamental doctrines relating to faith and morals, in all of which he professed his firm belief.

The Mass was begun in the usual way. The bishop elect is now led by the assistant bishop to his chapel, when he is invested by them, while saying the prayers, with the pontifical vestments, when he reads the mass of the day till the Gospel. He is, after certain prayers, led to the archbishop, who tells him the duties and the powers of a bishop by the words, "It belongs to a bishop to judge, to interpret, to consecrate, to ordain, to offer sacrifice, to baptise and to confirm." After the Litany is sung, during which the consecrating bishop turns and beseeches heaven to bless, sanctify and consecrate the bishop elect, follow many beautiful words in prayer unto heaven, then the Preface, recalling the consecration of Aaron, the type of the Episcopacy, and the Holy Spirit is invoked on the new bishop when his head is anointed in the name of the Holy Trinity, that like Christ, the Anointed of the Lord, he may in mind and heart be filled with the spirit of Christ to rule the Church over which he will be placed. His hands are anointed that they may labor for God. His pastoral staff or crozier is blessed that it may sustain him through the labors of this life, and that it may be a sign of his Episcopal authority. His ring is also blessed and placed upon his finger, as a sign, that as Christ is wedded to the Church, his spouse, thus the bishop, who is a figure of that same Christ, is wedded to the diocese, his Church. He now receives the book of the Gospels, and is enjoined to go and preach the truths contained therein to the people committed to his charge. According to the ancient customs of the Church the new bishop now presents the consecrating prelate with two lighted candles, two pieces of bread, and two little vases of wine.

The mass now pursues its course as usual, but filled with prayer for grace and blessings on the new bishop. After mass the mitre is blessed and imposed on his head. His gloves are likewise blessed and put on his hands, while the latter is also blessed, and then the ring is blessed and put on his finger. By the consecrating bishop and by the elder of the assisting bishops the new prelate is enthroned, while the choir bursts forth with the music of the grand *Te Deum* of



St. Augustine and St. Ambrose. Soon the new bishop rises and for the first time blesses the people with the triple cross. Then descending from the chancel to the body of the Church, he showers down his benediction and the blessings of heaven on his flock, as on the right and on the left they bend before his upraised hand.

Bishop Bacon, of Portland, preached the sermon, explaining the responsibilities of those who are consecrated to the office of bishop. At the conclusion of the bishop's discourse the procession again formed and preceded by the newly consecrated prelate, they emerged from the sanctuary.

During his residence here, bishop O'Reilly labored day and night for the spiritual advancement of his people, winning the good will and the love of outsiders as well as of his own flock. He has taken an active share in school matters. He entered with zeal upon the high and difficult duties of the episcopacy. In many towns, where before they had no resident pastor, he formed parishes, built schools, introduced sisterhoods, built convents and religious houses, according as the needs of the diocese demanded.

When he came he took up his residence in the house of the late father Galligher, but that being found too small, he built a fine brick house as an episcopal residence adjoining the Cathedral. It is of brick, with stone trimmings, 60 by 50 feet, on the corner of State and Elliot Streets. It contains 25 rooms. Three principal entrances lead into the house. The corner stone of this building was laid by Bishop O'Reilly, April 12, 1871, and in May of the following year the structure was completed.

The Cathedral was commenced in 1860, and completed December 25, 1861, when it was first opened for religious services. It stands in a spacious lot on the slope of the hill on State Street, one of the finest and broadest avenues in the city. The country around is picturesque, offering every variety of landscape. It is surrounded by some of the finest public buildings, notably the U. S. Armory, City Library, High School, etc.

The building is of brick, with brown stone trimmings, 175 feet long from front to rear, and 105 feet wide at the transepts. The nave and aisles are 70 feet wide, the ceiling 50 feet high, and the tower and spire rise 190 feet above the street.

The building consists of a tower and three front porches, a nave, aisles and transept, a chancel, side chapels, vestry, library and choir rehearsal room. At the rear of the transept two stair turrets and porches are placed. Three galleries are erected on the inside, one for the organ and choir, over the front entrance, and one over each side aisle.

The front of the building has a most imposing appearance. Viewed from State Street, its lofty tower and tapering spire are to be seen in all their beauty. The tower and spire are divided into five stories. The second, over the main entrance, has a large window; over this, in the next story, is a niche with pedestal and canopy, in which is placed a beautifully carved life-sized statue of St. Michael, spear in hand, and the dragon at his feet. The story above this is octagonal, springing from four openings containing ornamented clock facings, rising from the weatherings, and finished with moldings. Four niches are placed at the angles, supported by pillars, molded bases and figured caps with canopies, each of which terminates under the base of the spire. The cone of the latter is broached by eight ornamented windows; the bell chamber with four large windows. The spire is finished with a gilded ball and cross, the whole producing a beautiful effect, and a harmonious display of light and shade.

The interior of the Church presents a highly impressive appearance. The pillars, arches, walls, windows and vaulted ceilings are all enriched and fretted with stucco work, all frescoed in chaste colors, and every ornament brought out and enriched with a liberal display of gold, the whole producing a beautiful effect. Each symbol has peculiar reference to the part of the edifice where it is introduced. Decorations judiciously placed, as they are in this Church, become a historical language, intelligible when explained, and tell their tale more appropriately than can be done through the undignified medium of mural inscriptions.

The Church contains 380 pews, of a substantial as well as ornamental style, and will seat nearly 2,000 persons. The nave is divided from the aisles and transepts by eighteen graceful pillars, the capitals of which are exquisitely foliated and beautifully designed. The arcade of arches, twenty-two in number, spring from these capitals, and are most elaborately enriched with minute ornaments. Above and between these arches are circles with deep moldings, in which are painted emblematic pictures. The ceiling in the nave is semi-circular, supported at the springing with a beautifully molded cornice, filled with rows of angels bearing tablets with a gilded cross in the center of each. The entire ceiling is divided into semi-circular panels, with moldings, etc., marvellously decorated, and filled with passion flowers and foliage. The four largest circles in the ceiling are filled with painted copies, from Italian frescoes, representing scenes from the life of the Blessed Virgin Mary.

The ceilings in the aisles are vaulted, springing from the pillars

and wall-pendants. The stucco center-pieces in the ceilings are filled with monograms, entwined flowers and patterns of leaves. A large panel is formed over each transept gallery, one containing a beautiful fresco of Our Lord Blessing Little Children, the other The Expulsion of the Rebellious Angels from Heaven. The chancel is vaulted and arched, decorated with pendants, rib molding and capitals. The five panels in this ceiling are filled with stained glass, gorgeously tinted, with figures representing the light of the Holy Spirit descending, bearing tablets and ribbons with scriptural sentences on each.

The chancel is separated from the nave by a beautiful arch and jambs; over the arch in gilded letters are the words, "Glory be to God in the Highest." The lower part has pillars and capitals, while the arch is adorned with crowns and alternate crosses, entwined in elaborately wrought foliage. The heads of the panels in the alcove of the apsis are filled with ornamental circles, containing symbols of a religious nature. The location of the altar is nearly as wide as the nave, but not so lofty. It is, if possible, more elaborately decorated than any other portion of the Church. The high altar is constructed of pure marble, its front being adorned with tabernacle work, between which are sculptured panels in *basso relievo*, setting forth The Nativity, The Crucifixion, and The Resurrection of Our Lord, executed in an admirable manner. The pillars, caps, bases, and arches of the altar are of white statuary marble, inlaid with highly polished Sienna marble. The Tabernacle is a beautiful piece of workmanship, the canopy being carved work, with the cross triumphant on the top, and angels on either side, the dove in the center over the exposition, with the adoring angels underneath, while the six niches in the reredos are filled with angels bearing tapers or censers. The candlesticks and other altar ornaments are in the same style, and represent gold, silver and bronzed work, presenting a beautiful sight when viewed from the center aisle. In the panels back of the main altar are five superb paintings in oil, viz.: "The Agony in the Garden," "Carrying the Cross," "The Crucifixion," "The Resurrection," and "The Ascension."

The altar of the Blessed Virgin Mary is richly carved and ornamented with pomegranates and lilies. A niche stands over the altar, containing a statue of the Virgin. In the canopy over this niche are represented Virtue, Humility, Charity and Mercy. Over this is a large painting of the Holy Family, executed in Italian fresco work.

The other altar is finished in a similar manner, with niche and statue, and is dedicated to St. Joseph. Over this altar is a beautiful fresco of "Christ Healing the Ruler's Daughter."

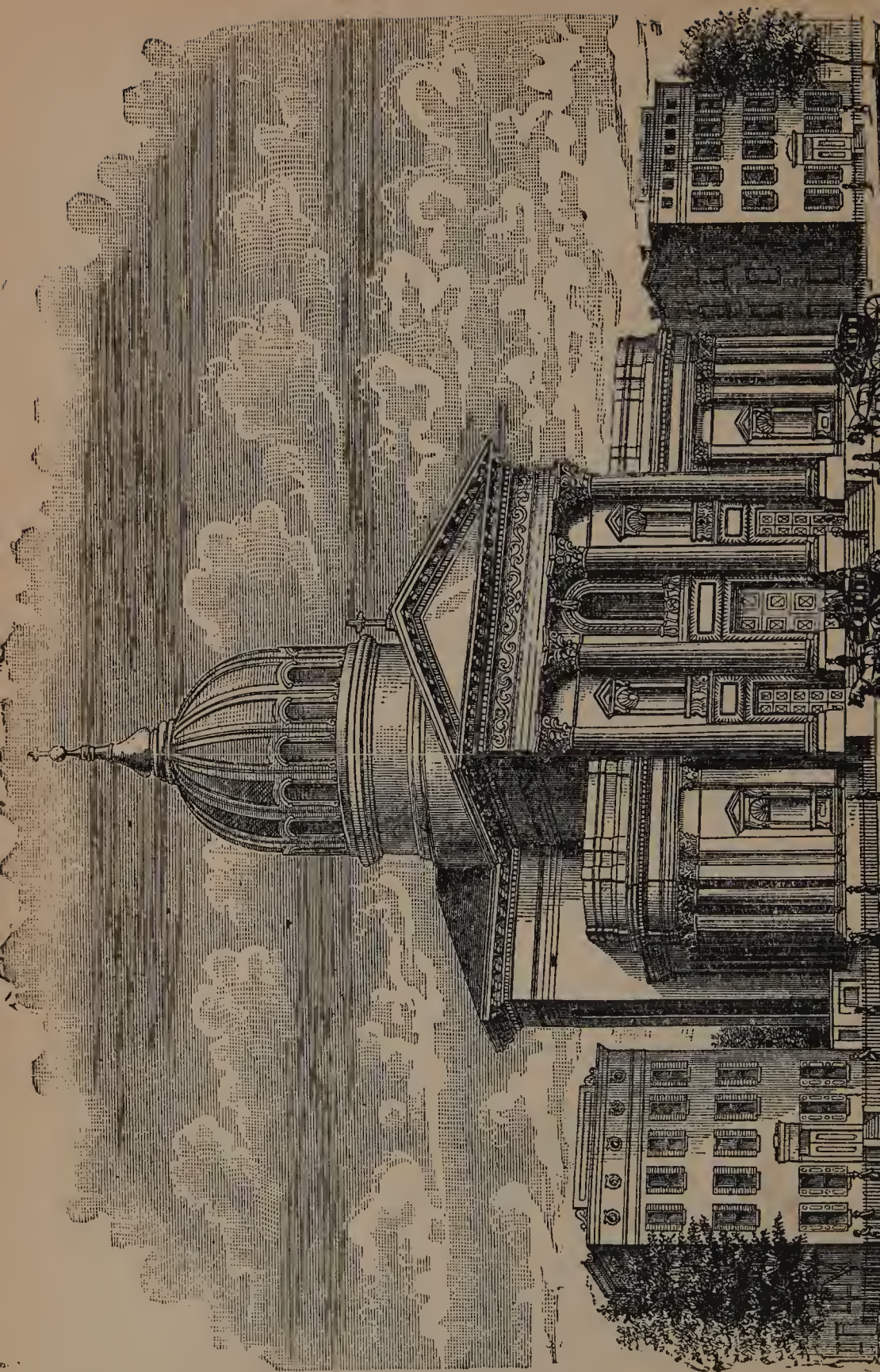


The sanctuary is enclosed by a richly carved railing, entwined in many different figures, and has three gates. The gallery fronts are enriched by arcades of arched pillars, ornamental caps and cornices. The gas fixtures are triform, and gilded throughout, each chandelier having three branches, each branch three burners, and the ornamental work consists of the three-leafed shamrock, all designed to illustrate the doctrine of the Trinity. When the numerous gas jets are lighted, the Church presents a most gorgeous appearance, while the sanctuary, with its magnificent oil paintings, upon which is thrown a powerful light by the aid of reflectors, furnishes a scene of beauty and splendor.

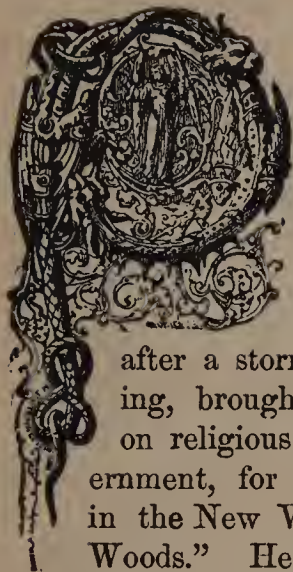
The large front window in the tower is seen through the center of the organ. The semi-circular ceiling over the organ has a neat picture of King David Playing the Harp.

The organ has two manuals and thirty-four speaking stops, with two combination pedals acting on the great organ. Its specification was drawn up by the late Antony Werner, and it was built by Hook Bros., under the supervision of the lamented John H. Wilcox, for many years organist at the Church of the Immaculate Conception, Boston, and who was unsurpassed as an organ virtuoso. The case of the instrument was built from plans by the architect, and is in keeping with the interior of the Church in style and ornamentation.









# THE CATHEDRAL, PHILADELPHIA.

PHILADELPHIA, the "City of Brotherly Love," was founded by William Penn, who, after a stormy life and a career not unmixed with suffering, brought on by his imprudence and peculiar views on religious subjects, had obtained from the English Government, for debts due his father, a large tract of land in the New World. It was called Pennsylvania: "Penn's Woods." He entered into contracts with the Indians, and kept his agreements. He laid out the city, which now ranks in wealth and population as the second among the great cities of this country. Such was the foundation of Philadelphia, which took place towards the last days of November, 1682. The Quaker inhabitants of the new city were a peculiar people, combining the severe tenets of the Puritans, the celibacy of the religious orders, and the views of the modern thinkers relating to matters of faith.

Towards the year 1686, four years after the founding of the city, we find in the chronicles of Philadelphia that the Jesuits occasionally came from Maryland to minister to the spiritual wants of the few Catholics of the new city,<sup>1</sup> and soon a little chapel was erected on the north-west corner of Front and Walnut Streets. The Rev. Joseph Greateon, S. J., was its first resident pastor. He founded St. Joseph's Church, now the oldest Church in the territory settled by the British colonists, with the exception of Maryland. That took place about 1733. So as not to excite the hostility of the Quakers, still filled with the remains of the prejudices of the Reformation, he adopted the dress and the peculiar customs of the latter sect, as we see the followers of St. Ignatius always do when beginning to preach the Gospel among various peoples and nations. Nevertheless, it was found out that he was a priest, and twice the building was destroyed by British soldiers. He was a holy man, and filled with zeal. He gave his own large fortune for the building of St. Mary's Church, in 1763, without calling on the congregation for a cent. A

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<sup>1</sup> Watson's Annals of Philadelphia.

census, taken in 1757, gives the Catholic population as consisting of 692 men and 673 women in the city.

The Revolutionary war began in 1776, and resulted in the separation of the colonies from the mother country, and in the founding of this great nation as the home of religious liberty and the asylum of the persecuted of all nations. The allies and helpers of the cause of liberty were the Catholic nations of Europe, the chief among them being France, without the aid of which we would never have gained our independence. The eminent services of such noble Catholic patriots as Pulaski, Kosciusko, Barry, Moylan, Fitzsimons, Charles Carroll of Carrollton, and Lafayette, turned aside the strong prejudices of the colonists. Many of the persecuted nobles of Ireland left their native shores and took up arms for the cause of the Americans, and the sons of the "Green Isle" were so numerous that one regiment was called "The Irish Brigade." At the close of the war, Washington, that prince of patriots, publicly praised the bravery and the valor of the Catholic soldiers.

When the treaty of peace declared our independence, a grand thanksgiving service was held in St. Joseph's Church, Washington; both branches of Congress, both branches of the State Legislature, and the different members of the city government were present. The Rev. father Bandole, the pastor, preached a most eloquent sermon, congratulating them on the independence of the country, gained after seven years of bloody war.

Philadelphia was then the seat of the Government, and the inhabitants of the city hoped it would remain as the capital of the nation, but Washington laid out the site of the present capital, which he called after his name. The people of Philadelphia also looked forward to the time when a bishop would be appointed, and make their city his see. But Maryland and Baltimore, having been many years before colonized by Catholics, the first bishop was appointed there, by a Bull dated 1789.

In 1787, the parish of Holy Trinity was formed, and the Church was commenced on the corner of Sixth and Spruce Streets. Later, the parish of St. Augustine was formed, and the Church built by father Carr, an Augustinian. It was dedicated and opened for worship in 1800.

On April 8, 1809, Philadelphia was erected into a diocese by a Bull of Pius VII., and the Rev. Michael Egan, a Franciscan, and the pastor of Lancaster, Pa., appointed its first bishop. He was consecrated in the Cathedral, Baltimore, October 28, 1810, by archbishop Carroll, assisted by his coadjutor, bishop Neal. The Rev. father

Harold, of the Dominicans, preached an eloquent sermon on the occasion. As early as 1767, an association for the aid of the orphans had been formed, and the new bishop brought the Sisters of Charity from Emmettsburg, and gave them charge of the asylum.

He was a saintly and devoted bishop, but his health, never strong, soon began to give way, as he was then 50 years of age, and broken down. He had been so long accustomed to obey the severe rules of his Order, that he had forgotten how to command. Many difficulties arose between him and the trustees of St. Mary's and Trinity Churches, the latter having been in an open state of rebellion and schism since 1797. The trustee system was a canker in the early history of the Church in this country, till rooted out by arch-bishops Kenrick and Hughes. They claimed the right of nominating or of changing their pastors independently of the authority of the bishops. Owing to troubles of this kind, many of the best families of Philadelphia left the Church, and their descendants never returned again to the fold.

After many efforts to remedy the evil, bishop Egan died, heart-broken, July 22, 1814, and was buried three days afterward with great solemnity.

For six years the throne of the Cathedral was vacant, and the mitre went begging, no one wishing to undertake a contest with the trustee system, which had hastened the death of the first bishop. The mitre was offered to father Marechal, of Baltimore, but he declined.

At length father Henry Conwell, the vicar-general of the diocese of Armagh, Ireland, was appointed. He was then in his 73rd year. He was consecrated in London, England, in 1820, and arrived in Philadelphia toward the end of the same year. He was truly an apostolic man. He labored hard for the good of religion. He made many episcopal visitations throughout his vast diocese, then comprising the whole State. He traveled on horseback and on foot, sleeping in hotels, cabins, or on the bare ground. On one of these trips he met the Rev. John Hughes, then in deacon's orders, and was struck with the young man. He ordained him priest, and appointed him to the pastorate of St. Joseph's Church, Philadelphia. While there he showed that remarkable talent which shone so brightly in after years as bishop of New York. Bishop Connell was led into the contest with the trustees, and in order to have peace, so that the people would not be disturbed by continual troubles, he entered into a compact with them, by which he virtually ceded his rights in the



appointment of the clergy. The matter was afterward brought to Rome, when the compact was rescinded. He was summoned to the Eternal City, and the administration of the diocese placed in the hands of father Mathews.

Some time before he had asked and obtained a coadjutor in the person of Patrick Kenrick, in 1830, who, from his consecration, administered the affairs of the diocese, the old bishop living mostly in retirement, appearing only to grace some public ceremony. He died at the age of 94, at St. Joseph's Church, April 22, 1842. At the funeral, a few days after, bishop Kenrick paid a glowing tribute to his goodness and worth as a bishop.

When bishop Kenrick took charge of the affairs of the diocese, then comprising the whole of the State of Pennsylvania, there were but eighteen priests and about 35,000 of a Catholic population. There were four Churches in the city. St. Joseph's was the pro-Cathedral, but the trustees caused continual trouble in many places. The trustees of St. Mary's would not admit the authority of the bishop to appoint their pastor, and the bishop saw that rigorous measures were necessary. He announced himself as the pastor of St. Mary's, but they would not receive him or open the Church for him. He interdicted and forbade all religious services in the Church, and at last they gave in. He was the most learned of all the American bishops, and his works are celebrated all over the world. He rented a house in Fifth Street, and turned the upper part of it into a theological school for students for the ministry, thus laying the foundation of the celebrated Seminary of St. Charles Borromeo. He brought many of the different Religious Orders and Sisterhoods into the diocese. In 1837 he made St. John's his pro-Cathedral, and in the same year he began the noble pile of Sts. Peter's and Paul's Cathedral. He displayed great foresight and prudence during the Know-Nothing riots of July 5, 1844. On August 19, he was promoted to the archiepiscopal see of Baltimore, leaving in the diocese 101 priests, 46 ecclesiastical students, and 94 Churches, besides many institutions in a most flourishing condition.

Rev. John Newmann, a native of Bavaria, and a member of the Redemptorists, was the next bishop. He was nominated on March 20, 1852, and consecrated in St. Alphonsus' Church March 28, following. He was noted for his humility, meekness and zeal. He appealed to the people to contribute freely for the building of the Cathedral, and he pushed on the work with such vigor that he had the happiness to see the first cross on its walls in 1854. He was called to Rome by Pius IX. to be present at the ceremony of December 8,

1854. His health failed so that he asked for and obtained a coadjutor in the person of Rev. James T. Wood.

Bishop Newman died January 5, 1860, and was buried in St. Peter's, leaving 152 priests, 60 ecclesiastical students, and 222 Churches in the diocese. But the heavy debts of the diocese and the financial difficulties of the religious institutions demanded a master hand, and bishop Wood was capable of managing them.

James Frederick Wood, the fifth bishop of Philadelphia, was born April 27, 1813, on the southwest corner of Second and Walnut Streets, Philadelphia. His mother, before emigrating to this country, kept a young ladies' seminary in Gloucestershire, England. His parents came to this country in 1809, and settled in Philadelphia, where his father became a merchant. Early in life James was sent to England to school, remaining five years. In 1827 or 1828 he returned and went to Cincinnati, obtaining a situation in the Branch Bank of the United States, where he filled many situations, as well as in the Franklin Bank of Cincinnati. He early turned his mind to the study of religion, and was converted and baptized by bishop Purcell, April 7, 1836. On the following Trinity Sunday he was confirmed by the same prelate. He resigned his office and went to Rome to study for the Church, where he entered the Irish College, of which Cardinal Cullen was then rector. After a long and severe course of studies, he was ordained March 25, 1844, by Cardinal Fransoni. He returned in the following October, and was appointed assistant at the Cathedral, Cincinnati. He afterwards became pastor of St. Patrick's, in the same city, and was consecrated coadjutor bishop of Philadelphia, April 26, 1857. Bishop Purcell was the consecrating bishop. He arrived in the latter city in the following May. The diocese had now a master hand at the helm. He brought his great experience to bear on the finances of the Churches, and soon order came out of chaos.

He used every effort to push on the work on the Cathedral begun and carried on by his predecessors. The work went on slowly, and the architects were changed many times. The plans were copied after the design of the Church of St. Charles Borromeo, Rome. The solid massive walls of brown Connecticut stone rose slowly from the ground. In order to form the nucleus of a parish, bishop Wood built alongside the new Cathedral a large chapel, where the people gathered to hear Mass, and where the episcopal ceremonies were carried out. Bishop Kenrick having broken the backbone of the trustee system, he found no troubles of that kind to retard his work. It was astonishing how the Church increased during his administration.

The war breaking out in 1861, retarded the work, but the people on all sides and in all parts of the diocese responded, using different means to raise the necessary funds.

At length, on Sunday, November 20, 1864, the magnificent Cathedral was solemnly dedicated to the worship of Almighty God. The clergy from all parts of the country assembled in the chapel and there invested themselves in cassock and surplice, from whence they marched in procession to the Cathedral. It was one of the finest sights ever seen in Philadelphia. First came the second master of ceremonies, then a sub-deacon bearing the cross, with an acolyte on each side; the thurifer with his smoking incense; the Christian Brothers in their habits; the ecclesiastical students from St. Charles Borromeo's Seminary; the clergy of the diocese of Philadelphia; the clergy of the other dioceses; the clergy taking part in the ceremonies vested in cloth of gold and varied vestments; the dignitaries of the clergy in copes of silk and gold; the visiting bishops in copes of cloth of gold, with miters of varied beauty on their heads, each attended by his chaplain; then bishop Wood and the archbishops from the other provinces, decked with the most costly vestments. Bishop Wood had on his brow a miter of gold and the rich mantle of the Romans, in the shape of a cope, hanging from his shoulders. They were preceded by the cross-bearer, and as the clergy went they sang the Psalms of David. Outside the Church the procession passed, and around the building they marched, sprinkling the walls with holy water to clean them from all evil influence and purify them unto the service of the Almighty, whose dread presence will ever dwell in this hallowed Church to bless the people of this great city. Coming to the door they ask that the everlasting gates may be lifted up that the King of Glory may enter in, for the Church is but a figure of heaven, and the bishop entering in during the ceremony is but a figure and a type of Jesus Christ entering into the glorious abode of everlasting glory, when he ascended into heaven on the day of his ascension.

The ceremonies began at 10 in the morning, and after the blessing of the building a grand pontifical high Mass was offered up by bishop Wood. Father O'Hara, now the bishop of Scranton, was the assistant priest; fathers O'Reilly and Elcock, the latter now rector of the Cathedral, were the deacons of honor at the pontifical throne; fathers O'Connor and Shanahan, the latter now the bishop of Harrisburg, were the deacon and sub-deacon of the Mass; father McConomy was the first master of ceremonies. At the Gospel, archbishop Spaulding of Baltimore, a worthy successor of bishop Kenrick,



preached a very learned and eloquent sermon, explaining to one of the most cultured and learned audiences ever gathered in Philadelphia, the meaning of the grand ceremonies.

Many noted ceremonies took place in this Cathedral, of which the people of the "City of Brotherly Love" are so proud, but we find space for only the most important. The growth of the Church in this country had been so rapid that the diocese of Pittsburg was erected in 1843, with Rev. M. O'Connor as its first bishop; the diocese of Erie in 1853, with bishop O'Connor its first prelate, transferred from Pittsburg; the diocese of Scranton in 1868, with father O'Hara its bishop, and in the same year the diocese of Harrisburg, with father Shanahan as its first bishop. These now form the province depending on the archbishop of Philadelphia, for by a Bull of Pius IX., dated February 12, 1875, Philadelphia was erected into an archdiocese, and bishop Wood became its first archbishop. On January 17 following, the pallium, the insignia of an archbishop, was conferred on him in the Cathedral, with the most impressive ceremonies.

In May, 1874, a notable meeting of the prelates of the American Church gathered at the archiepiscopal residence in Cincinnati, being composed of archbishop McCloskey of New York, Kenrick of Baltimore, Bailey of Newark, Wood of Philadelphia, Williams of Boston, McCloskey of Louisville, and others. Soon after Mgr. Roncetti came as the Papal Legate, and the insignia of the cardinalate was conferred on archbishop McCloskey of New York, and Philadelphia, Boston, Milwaukee and Santa Fé were erected into archdioceses.

The ceremonies of the investment of bishop Wood with the pallium took place in the Cathedral on June 17, 1875, with the most magnificent ceremonies ever witnessed within its walls. There were present at the ceremony archbishop Bailey of Baltimore, Purcell of Cincinnati, the Papal Nuncio, Mgr. Roncetti, bishops Dominic of Pittsburg, Elder of Natchez, Lynch of Charleston, Quinlan of Mobile, Conroy of Albany, Fitzgerald of Little Rock, O'Hara of Scranton, Shanahan of Harrisburg, Gibbons of Richmond, Ryan of Buffalo, McNierny, administrator of the diocese of Albany, and Corrigan of Newark, with the Rt. Rev. Abbot Wimmer of the Benedictines, and Mgr. Seaton, Not. Apost. Bishop Dominic, as the senior bishop of the province, said the mass, with father Cantrell as assistant priest, Kieran and Filan deacon and subdeacon of the Mass. Father O'Neil was master of ceremonies.

The pallium in ancient times was the garment given by bishops to those whom they had consecrated, and by which they would be

known by them. In this way they gave a pallium to those bishops who were under their jurisdiction, and when in ancient times the patriarchs of the East consecrated bishops in the principal cities, they sent them the pallium. Now the pallium is sent to those archbishops who preside over the principal cities, and whose jurisdiction extends over other bishops ruling dioceses in their province. The pallium is made of the wool of the lambs kept by the Sisters of St. Agnes after they are blessed. When the pallium is made it is laid on the tomb of St. Peter, in the crypt under St. Peter's Church, Rome, and sent to the archbishop as a sign of a part of the supreme authority of the Prince of the Apostles, which the archbishop receives, to whom it is sent, over the other bishops residing within his ecclesiastical province. Archbishop Wood, who is about to receive this insignia of his authority over his suffragan bishops throughout the State of Pennsylvania, comprising the province of Philadelphia, now takes the oath taken by bishops at their consecration.

The pallium, after the communion is laid on the altar, and when the bishop has taken the usual oath with the Gospels on his knees, is taken from the altar and placed on his shoulders by archbishop Bailey of Baltimore, as a sign of the light authority he will exercise over the bishops of the province over which he presides. After the ceremony bishop Lynch preached a most eloquent sermon to a vast congregation gathered within the walls of the Cathedral.

On February 21, 1878, a grand pontifical Mass of requiem was held in the Cathedral for the repose of the soul of Pius IX. Archbishop Wood said the Mass, with father Walsh, N. Y., as archdeacon, and fathers Cantwell and Kieran as deacon and subdeacon. Bishop Lynch of Charleston, preached a sermon on the life and labors of the dead Pontiff.

The first Provincial Council of Philadelphia met in the Cathedral May 23, 1880. It was composed of the metropolitan, archbishop Wood, with his suffragan bishops O'Hara, Shanahan, Muller and Twigg. The first public session opening the council was witnessed by a large audience from the city and from various parts of the State. Archbishop Wood pontificated, with fathers Elcock as assistant priest, Filan and Kieran deacons of honor, and Shannon and Sinott deacon and subdeacon of the Mass. Bishop Shanahan preached and explained to the people the nature and object of councils. On Wednesday following, a high Mass of requiem was said for the repose of the souls of the deceased bishops and clergymen of the province. Bishop Twigg pontificated, and bishop O'Hara preached on the lives and good deeds of the deceased.

About the close of 1880 the archbishop made an appeal to the people of the city to subscribe \$50,000 for the building of a new marble altar, to renovate the Cathedral, and to pay the debt then standing, so that the building could be consecrated. The people were a little lax at first, but afterwards they responded to the call. The money came in slowly, and at length extensive repairs were undertaken. They ceiled the lower parts of the walls and pillars around the Cathedral with fine marble slabs, and began drawing up the design for a grand marble altar. On the twenty-fifth anniversary of archbishop Woods' consecration to the episcopacy, \$25,000 was presented to him, which he devoted to the building of the altar and the decoration of the Cathedral. When the writer visited Philadelphia to find in the archives of the Cathedral the materials for this history, they were erecting the altar, and many important decorations were being brought to a close.

In 1776, at the breaking out of the Revolutionary war, the Catholic population of the colonies was about 25,000; in 1800, about 100,000; in 1820 it had increased to 300,000; in 1840 they had 1,000,000 souls; in 1850 they numbered 4,500,000; in 1878 there were more than 7,000,000, and at the present writing it is estimated that they number not far from nine millions.

On every side was found evidence of the ability, zeal and labor of archbishop Wood, and the great works undertaken and carried out by him for the good of religion. At length, in the spring of 1883, the weight of years began to press heavily upon him, and he went South for his health, but soon returned but little improved. He was attended by the best physicians in the city, but uræmia, similar to Bright's disease, appeared and poisoned his blood. After lingering till June 20, 1883, shortly after 11 p. m. he resigned his soul to God. He was buried in the crypt under the sanctuary.

The body lay in state in the chapel adjoining the Cathedral, where on Monday, at 4 p. m., it was sprinkled with holy water by bishop O'Hara in full pontificals, when it was removed to the Cathedral. The funeral took place on Tuesday, June 26, at 9 a. m. One of the largest crowds of people assembled at the obsequies. Bishop O'Hara celebrated the Mass, with father Elcock as assistant priest, fathers Kiernan, D. D., deacon; and Ignatius Horstman, D. D., subdeacon, with fathers Brennan and Burke, masters of ceremonies. There were present archbishops Gibbons, Williams, and Corrigan, bishops Becker, Shanahan, Mullen, Elder, Kain, Waterson, Wigger, Farrell, Chatard, Gilmore, Mitred, Abbot Winner, and Mgrs. Quinn and Preston. Archbishop Gibbons preached on the life



and works of the deceased archbishop. It was one of the grandest funerals ever seen in this country. He was universally beloved. In his will he left all his property to his successor. His body was laid to rest in the crypt under the sanctuary, beside his predecessors, bishops Egan and Cornwall. On July 18 the month's mind for the archbishop took place in the Cathedral. Bishop O'Hara pontificated, with fathers Elcock, assistant priest; Shanahan, deacon; and Sinnott, subdeacon. Bishop Shanahan preached.

During one week of the Lent of 1884, the most cultured and fashionable audience from all religious denominations, gathered in the Cathedral to listen to the learned and eloquent sermon by Mgr. Capel.

The first architect of the Cathedral was a Mr. Mahony; then Napoleon Le Brun took charge of the building. The third was John Notman, who built the facade, with its beautiful columns of the composite order, of brown stone, from Belville, N. J. Edwin F. Durang, whose people came from Strasburg, Germany, finished the building. He built the organ-case and the altar. The organ was built by Stainbridge & Sons, of Philadelphia. It has 4 keyboards, 58 keys each, with 3,155 stops, and is a powerful instrument. The case is 31 feet wide, 16 feet deep, and 41 feet high. The largest pipe is  $14\frac{1}{2}$  inches in diameter, and 19 feet long. It has altogether 3,213 pipes. The case corresponds with the architecture of the Church.

The Cathedral is built in the pure Roman style of architecture, with three naves and a transept. All the arches are in half circles. A great dome rises from the center, where the transept crosses the nave. The dome is built in the pendentive style, rising direct from the entablature. Skylights reveal the fine paintings and frescoes, and in the summit is a picture of the Assumption of the Virgin. The dome is 70 feet in diameter at the base, and the top, on its summit, is 206 feet from the ground.

The exterior dimensions of this Cathedral are as follows: Length 216 feet, width 136 feet, height to roof  $101\frac{1}{2}$  feet, the ground arches are 50 by 46 feet from the floor. The interior dimensions are: length of nave, including the apse, 200 feet, width of nave 50 feet, interior of dome 50 feet. The interior of the Church proper is 200 by 100, and the vaulted ceilings are 80 feet from the pavement. There are four bays in each side-aisle, and each bay 25 by 25 feet, each having a little dome with skylights. At a future time each will have its own altar.

The sanctuary is 100 by 56 feet, having a main altar and two side-

altars. Three steps in marble lead up to the chancel-railing, and five steps to the main altar. This altar, of clouded Vermont marble, is in the same style of architecture as the Church. It is 27 by 27 feet, and 18 feet high; but it would be much finer if it were of pure white marble. The side-altars, done by Le Brun, are in white marble, and are very fine.

Over and behind the main altar is a magnificent painting of the Crucifixion, done on the plaster, 12 by 24 feet. Over the side-altars, on the Gospel side, is another fine painting, 10 by 18, representing the Immaculate Conception; and over the altar, on the Epistle side, is another, of the same dimensions, representing the Sacred Heart. At the end of the south transept is a picture, 14 by 24, of the Nativity of our Lord, and in the north end another of the same size, representing the Adoration of the Magi. They were all done by Brumidi, who died while painting the Capitol, Washington.

The vaulted ceilings and walls of this Cathedral are decorated with varied panels, gilt with gold. There are here found many beautiful frescoes done by Lorenzo Scattaglia, of Venice. Over the scene of the Crucifixion, behind the main altar, is a fresco of the Eternal Father and the Holy Spirit, in the form of a dove, and four figures, of colossal size, under the dome, represent Sts. Peter, Paul, John, and James the Greater. A semi-circular inscription over the rear of the pictures behind the altar reads in Latin: "Thou art Peter, and upon this rock I will build my Church," addressed by our Lord to St. Peter; while over the organ, on the other side of the nave, are the words relating to St. Paul: "This man is to me a vessel of election, to carry my name before the Gentiles" (Acts ix, 15).







# THE CATHEDRAL, SCRANTON.

YING on the site of a farm and a swamp, which was the only thing to be seen in 1844, Scranton is now the center of the coal and iron industries of that part of the State. About this time a rolling mill was started to work the iron ore which had been discovered in the region; at that time great forests covered the country, and the wood was made into charcoal to be used in the working of the iron.

These works attracted many members of the Church, and a few families settled in the place. They were attended from Carbondale at first, and about 1844 mass was said in a house or shanty owned by Mr. Loftus, in what is now the 12th Ward. Father Prendergast was then the Pastor of Carbondale. In 1846 or 1847 he built a little Church, 25x40, near where he used to hold services. About 50 families attended, all working in the iron mills worked by charcoal. About this time coal was discovered and worked a little from the drifts. They carried the iron at that time in wagons across the mountains to Easton. This was before the time of railroads and the Lehigh Valley canal passed by Easton. The northern division of the Del. Lack. and W. R. R. was opened to Scranton in 1853, and about two years afterwards they extended it to the Delaware River. From this time they began shipping coal in large quantities. The iron mines were now better developed, and the blast furnaces began using coal from their own fields. These works attracted miners and various persons from various parts of the county. The little Church, which was never dedicated, became too small, and a new building projected. Rev. John Loughran was the first resident pastor of Scranton. He lived in Scranton, and also attended Pittston, where there are also valuable coal mines. He only remained about thirteen months, and was succeeded by father Jas. Cullen. The latter laid the foundation of a new Church, dedicated to St. Vincent de Paul. He laid the foundation and had the frame made and up, when he was changed and brought to Philadelphia. Rev. Moses Whitty came

from Honesdale and took his place. His first work was to continue the work on the incompletd Church, which was finished in the fall of 1854, and early in the following year it was dedicated by bishop Neumann, of Philadelphia, who was then in that part of the country on a pastoral visit. At this time of our history there were only in the territory now comprising the diocese of Scranton three or four clergymen, two in Carbondale, one in Pittston, and one in Scranton. The whole State of Pennsylvania formed the diocese of Philadelphia. The Church mentioned as having been built in Scranton stood on the corner of Franklin and Spruce Streets, on what is now the Eighth Ward. This building served the people as a place of worship from 1854 till 1868. During this epoch of our history, the extensive use of iron during the war of the rebellion, the extension of railroad building, and the development of the coal mining attracted settlers, and the city grew rapidly in population.

In 1856 the population of the city was about 3,000, in 1860 it was 9,000; but in 1870 it had increased to over 35,000 inhabitants.

The diocese of Philadelphia comprised then the whole State of Pennsylvania, and the bishop found his diocese too large, and some time before he proposed a division to the authorities in Rome. On March 3, 1868, the new division took place, and Rev. Wm. O'Hara, President of St. Charles Borromeo's College, and Vicar-General of the diocese of Philadelphia, was nominated the first bishop of Scranton. He was consecrated on Sunday, July 12, 1868, in the Cathedral, Philadelphia. At the same time the diocese of Harrisburgh was erected, and its first bishop, Rt. Rev. Bishop Shannahan, was consecrated with bishop O'Hara. The consecrating prelate was bishop Wood, of Philadelphia, and the assisting bishops were Rt. Revs. Dominic and McGill.

There were present at the ceremony, bishops Whalen, of Wheeling; Lynch, of Charleston; Bailey, of Newark; and McFarland, of Hartford. The bishop of Philadelphia requested all the priests of the State to be present, and nearly all were there. When he came to Scranton a few days afterwards he was received by the clergy.

In 1864 the size of the congregation demanded a new Church building, and the pastor, Rev. Moses Whitty, set to work to erect an edifice which would accommodate all his people. He erected a brick building about 157 by 70 ft. wide, which, remodeled, is the present Cathedral. It retains still the name of the old Church, being called St. Vincent de Paul's Cathedral. In this Church the new bishop of Scranton was received when he came to take possession of his epis-

copal see in a few days after his consecration. He was met, as usual, at the door of the Church by the priests of the diocese, and an address of welcome was read by the pastor. He lived in the parochial house, and he appointed the Rev. Moses Whitty, pastor, and Rev. John Finnan, his vicars-general, during the first retreat of the clergy, held the following summer, when he returned from his visit to Rome.

One of the first things which occupied his time was a visitation of the diocese. In the following year he purchased for \$15,000 the land opposite the Cathedral, where he built a convent, and introduced the Sisters of the Immaculate Conception into the city. They had been before introduced into Friendsville by Rev. father O'Reilly. They came there from Cleveland, Ohio. This convent and academy building cost about \$30,000.

In 1869 the old church was taken apart and moved to Hyde Park, and re-erected as a parochial church for that part of the city. The land on which it had stood was then sold for about \$8,500, and a portion of the money used in building the convent school mentioned before. Hyde Park was then and is still under the control of the clergy of the Cathedral parish. St. Mary's Church was the first parish formed from the Cathedral, the division of which took place in 1871. In 1859 the first church building was erected in this part of the city, and the old building is now used as a hall for the temperance society.

Bishop O'Hara was born about seventy years ago, in the County Derry, Ireland, and with his parents he came to this country when about three years old. They settled in St. Patrick's parish, Philadelphia. He went to the public schools of the city for some time, and then took his lessons from an old country classical teacher, who kept a private school in Philadelphia. After reading his Latin and Greek authors and completing his studies in that branch, he went to Rome, where he remained ten or eleven years in hard and deep study. He was ordained in Rome by one of the cardinals in the year 1844, and immediately returned to this country. His first mission was in St. John's Church, Philadelphia, as assistant, from which he was promoted to the pastorate of Chambersburg, Pa. From there he was called to assist the pastor of St. Patrick's, Philadelphia, where he became finally the pastor. When the seminary of St. Charles Borromeo was opened, he became its president and professor of theology. He held these positions while he was the pastor of St. Patrick's and vicar-general of Philadelphia, and became the first bishop of Scranton. Since the coming of bishop Neumann to Philadelphia, the clergy



of this part of the State used to meet for their conferences in the house of the present father Whitty, from whom the writer is indebted for much of this history.

The present brick building where the bishop and the clergy of the Cathedral live, was built by the pastor, father Whitty, and was ready to receive him when he came, and he took up his residence there, where he has since resided. Father Whitty left the Cathedral in 1871, and took charge of St. Mary's, when he built the new St. Mary's Church.

In the fall of 1883 extensive changes were begun in the Cathedral, which were not entirely finished when the writer visited the city in the last days of May, 1884. The cost of these improvements will amount to about \$40,000.

The Cathedral, Scranton, is built in the Romanesque style of architecture. Two large towers on each side of the entrance gives it a fine appearance from the street. The building is in brick, and the specifications were first drawn up by Amsden, and afterwards Durang, of Philadelphia, completed the work. A large wing used as a vestry and chapel is built on the side towards the bishop's house. The latter is on the same lot, and adjoins the Cathedral.

The porch leading into the interior is approached by stone steps opening into the vestibule. The floor of the latter is covered with figured tiles. Three doors corresponding to these give access to the Church. At each end of the porch or vestibule are stairs ascending to the towers, by which the organ and galleries are reached. The interior of this building is much finer in appearance than the exterior. There are eight windows on either side, glazed with fine scriptural subjects. Galleries extend half way down towards the altars on each side of the Church, all sustained by fourteen iron pillars with Grecian capitals. The clerestory walls are upheld by several graceful Corinthian columns. In each of the clerestory walls are eight small double windows, which let in the light. The ceilings are divided by frescos and decorations, separated into panels, having pictures of angels and decorated medallions. The effect of these ceilings, so beautifully frescoed by Castigini of Philadelphia, is good, as also the other decorations by Scataglia. The organ has 1,895 pipes, 40 stops, and is an instrument of sweetness and power. The whole woodwork of the pews is in ash and oak shellacked, so as to bring out the beauties of our native American woods, than which there is nothing better or finer in the world. The main altar is in white marble, in harmony with the Church. Over it, or behind it, is a fine painting of the Crucifixion of Our Lord, and on either side are

others of the Virgin and St. Patrick. The appearance of the whole Cathedral is that it has one large nave, with accessory galleries on each side, short clerestory walls, and a large ceiling supported by nine large stretching arches. You will find on either side of the sanctuary two small chapels, with their altars.







# TRINITY CHURCH,

NEW YORK.

LEAVING the dikes of their fatherland, the Dutch came and settled on Manhattan Island and along the shores of the noble bay. They came to trade with the Indians. Twenty years afterwards, they built a fort on what is now called the Battery. They built a fence and erected a line of palisades against the Indians. It ran along Wall Street, covering where now stands the stately building of Trinity Church. Peter Minuet in 1626 purchased the whole island of the Indians for goods valued at \$24. The old Dutch settlers were rapidly becoming wealthy when Charles II., ascending the throne of England, proclaimed the Dutch occupancy in America to be a usurpation. On March 12, 1664, he granted the entire territory to his Catholic brother, the Duke of York, who sent out a small fleet, which arrived at the settlement in August, and the city surrendered without resistance. Col. Nicolls became the Governor. The name of New Amsterdam was changed to New York, after the Duke of York, a Catholic nobleman, brother of the English King. The English form of government was introduced, and the customs and manners of the English adopted.

The Established Church of England, with the British Sovereign as the ruler, was introduced into the captured colony, and was spreading rapidly, till in 1673 the Dutch recaptured the city, called it New Orange, drove out the English and appointed Anthony Colve the Governor. But their victory was short; for by the peace between the European Powers, signed in the following year, the colony was ceded to the British crown, the city was again called New York, and the Dutch ascendancy finally ended on Manhattan Island.

During the remainder of that century the city grew rapidly. While the Dutch held the city their national Church held sway. The Old Dutch Church in Garden Street, now Exchange Place, the Middle Dutch Church in Liberty Street, and the North Dutch Church in William Street were then the chief places of worship. One of the first things done by the English was to introduce their national Church, the Established Church of England. We are not

able to say if Trinity was the first English place of worship established in the city, but it was certainly the first of any importance. The English at first worshiped in a small, humble church in what was then called Petticoat Lane. This church had some time before been established by the French Huguenots from France, and the forms of service were originally Calvinistic. Gradually, however, on account of the increasing number of English people attending, the church changed, and it finally became an Episcopal Church, and now it is known as the Church du St. Esprit.

The time came when the English wanted a church of their own, and in 1696 the first building of the English Established Church was erected. It was dedicated to the honor of the Most Holy Trinity. Such was the origin of the now famous Trinity Church, New York. The first minister appointed to Trinity was the Rev. William Vesey, a graduate of Harvard and a Dissenting minister to a congregation on Long Island. In engravings of him he is represented with the large wig, white rabbi and flowing robes in vogue at that time. When Trinity was incorporated he was invited to conform to the Church of England, and proceeded to England. Returning, he was appointed rector of Trinity Church in 1697.

The first building stood on the banks of the Hudson River. As an old writer says: "It stands very pleasantly upon the banks of the Hudson River, and has a large cemetery on each side, enclosed in front by a painted paled fence. Before it, a long walk is railed off from Broadway, the pleasantest street in the whole town." We may imagine the great changes which have taken place, when we realize that the Hudson came up to Trinity Churchyard; but the tendency is always to fill up the water in front of cities. Beautiful green fields surrounded this old Church, which stretched down to the water's edge.

At length, whether it was the eloquence of Mr. Vesey, or the growth of the city by emigrants from Old England, we know not, but Trinity became too small for the congregation, and in 1737 it was enlarged. They preserved the same style of architecture; the spire being on the east end, and the pulpit in the west end. There was also a side-entrance at the rear of the Church, for the use of the clergy. This was inclosed within the fence which separated the churchyard from the street. In having a cemetery around the Church, they only followed the old English custom, and which is seen in every part of Europe, and is the remains of the intensely Christian spirit of the Middle Ages, when the worshipers on their way to church passed through the graveyards where lay the ashes of

their ancestors, by which they were reminded of the vanity of this life. Trinity then was not surrounded with the monuments, tombs and gravestones which have since made it so famous.

The original Church had been a small, square edifice, but the enlarged structure was 148 feet long and 72 feet wide. The idea of enlarging it had been proposed as early as 1718, but many causes delayed it from time to time till 1737, when it was completed. In the interior many changes were carried out; galleries were erected, the pulpit changed from its old position and placed on the side of the old wall, and an altar-piece erected in the chancel. The furniture of the Communion-table, desk and pulpit, with fringe, lining, and tassels for the same, were obtained from England, and were rich and costly. When these came, the old Communion-cloth, pulpit, and cloths of the reading-desk were presented to the Church at Rye, in Westchester County. This was the first of the long line of gifts, grants, loans and donations from Trinity Church to other less fortunate Churches, which to-day, if added, would amount to many millions of dollars.

After holding the office for nearly half a century, the Rev. Mr. Vesey died in 1746, and was succeeded by the Rev. Henry Barclay, a man of kind and amiable disposition. He was a native of Albany, N. Y., and was the son of Rev. Thomas Barclay, the first Episcopal minister of that city. In 1734 he was graduated at Yale College, and was in 1736 appointed as Catechist to the Mohawk Indians. He went to England, where he remained during the winter of 1737-38, and was immediately made a missionary among the Indians, with whom he remained till called to Trinity on the death of Mr. Vesey. In 1761 he received the honorary degree of D.D., from Oxford University, England. Dr. Barclay remained as rector of Trinity till his death, on August 27, 1764.

During the Rev. Dr. Barclay's rectorship of Trinity, the congregation increased so that the Church was again too small, although as enlarged it would contain a thousand hearers, and in 1748 a meeting of the Vestry resolved to build a chapel. Six lots of land, belonging to Colonel Henry Beekman, were chosen as the site, and on them the chapel was built. It was opened on July 1st, 1752, and dedicated to St. George, the patron saint of England. Robert Crommelin, a member of the Vestry, was the architect. It was constructed of hewn stone, the roof covered with tiles. But the tiling proved too heavy for the roof, and it was taken off and the roof shingled. The building was 92 feet long, exclusive of the chancel, 72 feet wide, and the spire 175 feet high, in which hung a large bell. In 1814 it was



destroyed by fire, but rebuilt in the following year at the expense of Trinity Church. It remained till 1868, when the growing demands of business required its demolition, and it was torn down. We might say in passing that the land cost \$1,612.50, which was voluntarily paid by the people of that ward. The Archbishop of Canterbury gave \$50, and Sir Peter Warren \$500, towards the building. The bell cost about \$400. In 1811 it was endowed with a liberal grant of land from the Queen's Farm property, valued at \$200,000, and from that time became independent of Trinity. With this property the society built the present magnificent and costly St. George's Church on Stuyvesant Park, in New York.

When Dr. Barclay died, in 1764, at a meeting of the vestry, held on August 28, that year, Rev. Samuel Auchmuty, an assistant minister of Trinity, was elected rector. During his rectorship St. Paul's Chapel was built. This additional chapel was found necessary on account of the continual growth of the parish. This project was proposed ten years after the opening of St. George's. It had first been proposed by the vestry in 1763, the ground broken, and in the following May the corner-stone was laid. In 1766, the 30th of October, the new building was opened. Rev. Dr. Auchmuty preached the dedication sermon. Sir Henry Moore asked and had introduced during the dedication services a band of music, "on condition that the band should only join in such part of the service as was usual and customary in like cases, and that no other pieces of music should be allowed but such only as were adapted to the services of the Church on such solemn occasions." (Berrian's Hist.)

At St. Paul's, Washington united with the civil and military officers in the first service attended by him after his inauguration as first President of the United States at the City Hall. During his residence in the city before, he attended at St. George's Chapel, mentioned before.

Soon after the British had captured the city, on the night of September 21, 1776, a fire broke out in a small wooden house on the wharf near Whitehall Slip and burned up Broadway, destroying all on both sides, and on the west side as far up as St. Paul's. The wind changing to the south-east, the conflagration swept towards the river till it ran out at the water's edge, near where stands the present Washington Market. Trinity Church, although standing alone, was fired by the flakes, and after it was put out several times, yet the roof was so steep that no one could stand on it to put out the falling sparks, and soon the whole building was in flames. The wind then fanned the fire into a great blaze, and the building was in a short time

enveloped in the flames. The building was completely destroyed. St. Paul's was also in great danger; but the roof not being so steep, and having a balustrade on the eaves, a number of citizens climbed up and extinguished the falling embers as they fell, and thus saved the building. The Church, the Charity School, now Trinity School, and the rector's house were also consumed, and the whole loss was computed at \$150,000.

Soon after this calamity, on March 4, 1777, Dr. Auchmuty died, and on the 20th of the same month Dr. Inglis, the senior assistant minister, was elected rector by the vestry. He remained till November 1st, 1783, when, stating to the vestry that private matters required his removal from the city, his resignation was accepted. The vestry then chose the Rev. Benjamin Moore, one of the assistants, to the office of rector, and resolved that he be presented to George Clinton, then Governor of the State of New York, for his approbation. This presentation was prepared, but never presented to the Governor, so that the Rev. Mr. Moore was not formally installed into the office.

At this time the affairs of the Church were in a very deplorable condition. The Church itself was destroyed and some of its best property wiped away. Many of the worshipers had been sound adherents of the British during the war with England, among them being the former rector, Dr. Inglis. The loyal Americans, when they returned to their homes after the evacuation of the city by the English forces, contested the legality of the meetings and elections held by the vestry during the occupation of the city by the enemy. A committee was appointed by these malcontents to confer with the vestry, proposing the resignation of the newly-elected rector. The vestry declined, and the committee appealed to a council appointed by the Legislature. The contending parties were heard, and the council of the Legislature decided that the vestry was not legally constituted, and consequently Mr. Moore's election void. Also the council vested the properties of the Church in nine trustees, who took possession on January 13, 1784. A new vestry was then elected, which chose the Rev. Samuel Provoort as rector, and, with several amendments of the charter of the Church, the whole proceedings were approved by Act of the Legislature of the State on April 27, 1784.

In 1754 a grant of certain lands for a college called King's College was given by Trinity, in which it was provided that the president should always be a member of the Episcopal Church, and that each day morning and evening prayers would be said in the college. The Rev. Samuel Johnson, afterwards assistant-rector of Trinity Church,

became the first president of the college. At the present time this institution is known as Columbia College.

In the following November Mr. Provoort was appointed a regent of the University of the State of New York. He became the chaplain of Congress when it was removed from Trenton to New York, and on June 13, 1786, he was elected bishop of New York. Bishop Provoort continued as rector of Trinity Church till September, 1800, when he resigned, owing to failing health. In the following year he wished to resign his office as Episcopal bishop of New York, but the convention refused to accept it, and the Rev. Benjamin Moore was elected his coadjutor.

Trinity Church in the meantime had been rebuilt after the fire. It was opened in 1788. The second building was much larger and finer than the preceding one. In 1802 a resolution of the vestry directed the building of St. John's Chapel in Varick Street. It was begun in 1803, and completed and consecrated by Bishop Moore in 1807. The cost was \$172,833.64. It was opened for worship by Bishop Moore in 1807. The site at that time was not a very desirable one, being a wild, marshy spot, a favorite place for skaters in winter and for hunters and gunners in summer. It was partially filled up in 1808 and cut up into ponds by the various streets running across it, as they were filled in to the level of the city. Many persons lost their lives by falling in them during the night. To show how land was valued at that time in that part of New York, now so valuable, we read in the minutes of the Board that some well-disposed persons having offered the trustees of Trinity a plot of ground containing about six acres, near Canal Street and Broadway, the trustees passed a resolution not to accept it, as it was not, in their opinion, worth fencing in. Now it would be worth millions of dollars.

In 1811 Bishop Moore became so incapacitated by ill-health and age that he asked for an assistant bishop, and the convention elected the Rev. Henry Hobart to the position. He had been assistant minister of Trinity for some time before. About this time circumstances appeared favorable to the separation of St. George's Chapel from Trinity, and the measure was harmoniously agreed on, Trinity giving St. George's Society money, lands and furniture, amounting to about \$220,235, which is enormously more valuable at the present writing.

April 12, 1813, Bishop Moore, still rector of Trinity, nominated Bishop Hobart to be his assistant in the work of the parish, and the nomination was affirmed. When the former died, on February 27, 1816, the latter was elected by the vestry at its first meeting, afterwards held on March 1, 1816. We might mention in passing that



many of the most prominent bishops of the Episcopal Church in the eastern part of this country have in some way been connected with Trinity parish.

Towards the year 1823, Bishop Hobart's health failed and he went to Europe for rest. He returned not much improved and lingered till September 12, 1830, when he died. He was buried beneath the chancel, and a splendid monument erected to his memory. At a meeting of the vestry held December 11, 1830, Dr. Berrian was elected to the vacant rectorship. In 1836, Dr. Wainwright, afterwards provincial bishop, was appointed assistant rector.

For some time after this it was felt that the old Church had become weakened and impaired by age, and it was determined to erect a new building. Different architects competed for the honor of drawing up the plans, but at length the designs of Mr. Richard Upjohn were accepted. All things being prepared, the work on the third Trinity building was commenced in the fall of 1839. The work progressed as rapidly as it was possible to hurry on the work, and in 1846 the present building was completed and opened for worship, having been consecrated on May 21 of that year. The church building alone, including everything except the organ and clock and a few other incidental expenses, cost \$337,994.04. The fine organ in the Broadway end under the spire cost \$11,251.72. It was built by Erben, under the superintendence of Dr. Hodges. The clock, with fixtures, which rings out the hours to the brokers and moneyed men of Wall Street, cost \$4,344. The bells, flagging, new vaults and other matters cost \$5,040.18, making the total cost of the new Church \$358,629.94; but it could not be duplicated to-day for twice that sum.

On the death of Dr. Berrian, in 1862, Rev. Morgan Dix, son of Major-General Dix, and once Governor of New York, was elected to succeed him, a position which he holds at the present writing.

During Dr. Berrian's rectorship, Trinity Chapel, the fourth of a series of chapels, was erected and opened by Trinity corporation. It was occasioned by so many of the old members of Trinity moving up town. It was opened in 1855.

The internal length of the nave is  $126\frac{1}{2}$  feet and 46 feet wide; the chancel is 43 feet deep by 30 feet wide, making a total length of the chapel in the interior of  $167\frac{1}{2}$  feet, while the external length is 175 feet. St. Cornelius Chapel on Governor's Island, called after Cornelius, the Roman soldier, who came and begged our Lord to heal his servant, is used for the soldiers. It was opened in 1868. St. Chrysostome Chapel, corner Seventh Avenue and Thirty-ninth Street, was opened in 1869. The latest chapel opened by Trinity Church

is St. Augustine Chapel in Houston Street, which was dedicated in 1877.

Attached to Trinity is a parochial school in which about 300 boys are fitted for work or for college, a choral school, an industrial school, and a sisterhood, devoted to the poor. There are also schools attached to nearly all the other chapels. Trinity Church also supports Trinity Infirmary in Varick Street, in charge of the Sisters of Mary, a sisterhood recently established by the Episcopal Church.

The wealth of Trinity Church has been variously estimated. The original grant of land to the parish was given in 1697, and consisted of "a parcel of land in or near to a street without the north gate of the city commonally called Broadway." In 1705 they obtained another grant of a piece of property called "Queen Anne's Farm" extending from Vesey to Christopher Streets, along the Hudson River. Had all this been retained, it would have become enormously valuable.

But old Trinity was very liberal and gave thousands of dollars to Grace Church, to St. Mark's Church, to St. Luke's Church, to the different chapels she built, and for many other religious purposes. The parish supports in and out of the city eighteen other churches, and has advanced money on mortgages to numerous other churches in order to keep them from secular purposes.

Trinity Church is 192 feet long, 80 feet wide and 60 feet high, with a beautiful spire shooting 284 feet into the air. It stands opposite Wall Street, the financial centre of this continent. The building stands in the midst of old tombs, where lies the dust of the old settlers of the city, and there, on the crumbling headstones, you will find names famous in revolutionary days and in the history of this country. The building is of brown stone, in the Gothic style, with rich windows. A chime of bells rings out the time to the people so absorbed with business in this busy mart of commerce. Only the windows of the Church are stained windows, the others being of the plain Cathedral glass. The interior of the body of the choir consists of a large nave with two side aisles, all quite plain, except the chancel, which is fitted up in a beautiful manner.

The writer, the Saturday before penning these lines, visited the building, and meeting one of the assistant ministers, he stated that he wished to write about Trinity. He was told to wait till after the morning services, when he would be shown over the Church. Seating himself in a pew near the chancel railing, soon the morning prayers of the Protestant Episcopal Services began. It lasted about half an hour. Many were the emotions which passed through the mind of the writer as he listened to the public services in this

church, where, besides himself, there was but one devout listener, and a minister from the Episcopal diocese of London, Canada. There were two other persons down near the door attracted only by curiosity. The author remembered the times when the Office of Prime was chanted in the ages long ago in the Cathedrals of England and on the Continent, where the people gathered in crowds and thronged these old and venerable aisles of prayer, when the Latin Rite was dear to the people of Old England, and of which these services now held in a modern tongue were the remains, but so changed. Now they are only attended, I would say, only by the school children. The voice of the minister appeared to be affected. The Church seemed spiritually cold. No real Presence was felt. No God in all his boundless love seemed to be near. Sad and cold appeared the services when compared with those grand, magnificent and striking words of the Church services to which the author was so accustomed.

The prayer over, the minister showed the writer the chancel with its beautiful altar, its fine mosaics, its carved images and beautiful reordos streaching nearly across the chancel and to the windows above, all done in the finest Caen stone. It is one of the finest pieces of work in this country. The bas-reliefs giving scenes from the life of Our Lord are certainly masterpieces. The Saviour's face and figure is the same in each subject. In beautiful niches are statues of the great Doctors of the Church. This whole work was the gift of Mr. Astor of New York. Many mortuary tablets recall the memory of the dead. One of the finest busts seen in this country is found in the north vestry. It is the figure of bishop Hobart reclining on his tomb. We would also draw attention to the fine eagle sculptured in bronze at the chancel railing, used as a book-stand. It is copied from some works of like nature to be found in the English Cathedrals, notably in St. Paul's, London.













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